

Gallagher Park *
August 6,7,8,9



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Program Book Editor Edmonton Folk Music Festival 10115 - 97A Avenue P.O. Box 4130 Edmonton, Alberta T6E 4T2 CANADA

(403) 429-1899 FAX (403) 424-1132

Editor Lori Clapp

Production Maureen Beattie Julianna Barabas Silvio Dobri Sandy Erickson Brad Fischer Sandi Lavigne Bill Lewis Shelly McBeth Dwayne Robinson Susan Stephens Jan Walsh

Illustrators Greg Huculak Rose-Ann Tisserand

Photo Editor Ioe Rizzuto

Contributors Stuart Adams Laurie Graham Allison Kydd Claude Witherly

Discography Tom Coxworth

Advertising Christal Pshyk

Printing Nisku Printers

Cover Vision Graphics

Photo lab Silver Fox





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Photo by Joe Rizzuto

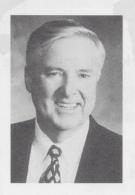
your comments and suggestions are welcome

• Mailing address: P.O. Box 4130, Edmonton, AB T6E 4T2

• Office address: 10115-97 A Avenue, Edmonton, Alberta

• Fax: (403) 424-1132

• E-mail: comments@efmf.ab.ca



elcome to the 1998 Edmonton Folk Music Festival!

Rain or shine, the Edmonton Folk Music Festival is always a big success, drawing enthusiastic crowds with its impressive and diverse line-up. This year's event promises to uphold the Folk Festival's fine reputation as some of the most interesting and talented artists in the world are set to put on a terrific show. Congratulations to the organizers, volunteers, sponsors and performers who have made this musical extravaganza possible. Your efforts ensure a great

To everyone visiting our city this weekend, I hope you have an enjoyable stay. There is a lot to see and do in Edmonton. I invite you to explore during your time away from the event. Best wishes for four days of great weather and terrific music.

- Bill Smith, Mayor, City of Edmonton

Summer in our provincial capital would not be complete without the annual sprint for the best spots on the hill at Gallagher Park. Once again, the excitement level will be high and the quality of the music second-to-none as the 1998 Edmonton Folk Music Festival opens this year.

Over the past 19 years, the festival has established a reputation across the province, and beyond, as one of the most exciting collections of talent and entertainment for the entire family. Thanks to the organizers, sponsors and the top folk acts from across Canada and around the world.

time for all festival participants.

On behalf of the Government of Alberta and all Albertans, I welcome you to the 1998 Edmonton Folk Music Festival. I offer my best wishes for a memorable and enjoyable musical experience.

- Ralph Klein, Premier, Province of Alberta





elcome to the 19th annual Edmonton Folk Festival!

This renowned festival provides a diverse cross-section of Canadian and international artists in a spectacular setting that sets off to perfection their dynamic and compelling variety of styles. All in all, a sensational weekend of music and celebration.

As Minister of Canadian Heritage, I am proud to support the 1998 Edmonton Folk Music Festival. Congratulations to the many volunteers, organizers and musicians for staging another outstanding event and best wishes for a festival to remember.

Bienvenue au 19° Festival de musique folk d'Edmonton. Le Festival de musique folk d'Edmonton, l'un des festivals de musique

Le Festival de musique folk d'Edmonton, l'un des festivals de musique les plus courus et les plus réputés, présente un vaste échantillon d'artistes canadiens et étrangers dans un milieu spectaculaire qui met en valeur tous les styles de musique. L'ambiance dynamique et envoûtante fait que les spectateurs peuvent s'attendre à une fin de semaine de musique et de fête extraordinaire.

À titre de ministre du Patrimoine canadien, je suis très heureuse d'appuyer le Festival de musique folk d'Edmonton. Meilleurs voeux aux nombreux bénévoles, aux organisateurs et aux musiciens.

- Sheila Copps, Minister of Canadian Heritage

t is with great satisfaction and an enormous sense of pride that the Board of Directors welcomes you to the 19th Edmonton Folk Music Festival.

We were overwhelmed at selling all the weekend passes by noon on the second day of sales. I believe we have seen the emergence of the festival itself as the real headliner.

Terry Wickham and Lorie Miseck bring to this show a wealth and depth of

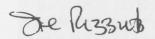
talent that make this a community event people talk about year-round. Terry's genius for putting a quality show together is a gift for which we are all thankful. (Special note: this is Terry's 10th year at the helm.) Roberta, Don, Vicki, and the rest of the office staff make up a core of professionals who make putting all the details of this festival together look so easy. (But we know it's not.)

We offer our heart-felt thanks to our sponsors—private corporations and all three levels of government—for helping us keep the music playing and the ticket prices low.

Our thanks to all the volunteers for your dedication, hard work, sense of community, spirit of adventure, creativity, loyalty, love of folk music, and for your ability to have an old-fashioned good time while making the festival a fun event.

We are always looking for ways to make this an even more enjoyable event for our patrons. From adding more toilets to installing an underground electrical system this year, we plan to continue to make the festival and the site a more user-friendly place.

And, last but not least, we thank you all for coming! Now sit back, be kind to your tarp neighbors, listen and enjoy!



Joe Rizzuto Chairman, Board of Directors



Photo by Frank Gasparik

elcome to the 19th annual Edmonton Folk Music Festival.

Our volunteers, board and staff have dedicated themselves to the continuous improvement of the festival. Advance sell-outs have allowed us to add to the number of performers and to purchase a new, larger main stage tent.

Due to the demand for tickets we have increased our evening capacity by 1,000. Please make room for our evening guests, especially on Saturday and Sunday evenings.

Everything is in place for a wonderful weekend of music. Thank you for your continued support and for the spirit of community you have helped build at Gallagher Park.

Please join me in extending a traditional Edmonton welcome to the outstanding artists who grace our stage this weekend.

enz Dublan

Terry Wickham, Producer e take pride in the fact that folk festival goers are, for the most part, considerate of each other, and that heavy security is not required.

Here are some neighborly tips to help make the weekend a great one for everybody.

be a good neighbor





Photo by Delbert Kostura

lineups at gates

The perimeter fence will be roped to preserve the spaces of those who line up early. You cannot save a space for others. Lineups will be patrolled by Security volunteers, and numbers will be issued.

controlled entry

To control the rush at the gates, patrons will enter the site in groups of 25 at one-minute intervals and asked to walk rather than run. Gates open one hour before the shows begin.

wristbands

As you enter the gate this year, your ticket will be exchanged for a wristband. Except for seniors, and children 11 years and under, all festival patrons must wear a wristband. If you want to leave the park and return later, the wristband will be your ticket back in. You can trade a weekend pass for a weekend wristband or individual tickets for individual day wristbands.

blankets, tarps and tents

- Use only the space you need. Tarp sizes are limited to 8 feet by 10 feet.
- Only low-sitting lawn chairs are allowed.
- Tents and lean-tos can be set up at the top of the hill only. Tents will be limited to a designated area.
- Low-lying lean-tos can be used lower on the hill only during inclement weather.
- Take your belongings with you at the end of each day.
 Any tarps left overnight can be claimed the next day at the Journal Information Tent.

make room for the evening crowd

This year, we will open the gates at 6 p.m. Saturday and Sunday evenings to an additional 1,000 patrons for the evening main stage acts. Please help them feel welcome and make space for them when they arrive.

sit down

Please don't stand in front of others who are seated. They would like to see the show, too.

dance zone

Dance to your heart's content at the sides of the stage, where there's lots of room and you won't block anyone's view.

shh... keep it down

Please be considerate and talk quietly during performances.

talk it out

Please do your best to sort out matters with your neighbor through friendly discussion.

if all else fails

If a polite request doesn't work, feel free to contact a Liaison Security crew member (wearing a bright yellow vest). Or you can ask for assistance at the Security tent, north of the main stage along the fence.

pitch in

- Pick up your garbage and put it in a garbage can.
- Recycle all recyclables.
- Pinch and pocket cigarette butts.

respect designated areas

- · Non-smoking area on the hill
- No-public-access areas
- Hearing-impaired area
- · Wheelchair area

get a cover for your candle

Those thousands of sparkling lights at night look spectacular, but be careful! One serious burn would be a very steep price to pay, even for a great tradition.

- Because of liability issues, we are now required to use covers for all candles.
- Candle covers are available at the General Store and will also be distributed by our Security crew on the hill. Note: the covers are free this year only.
- Exercise extreme caution with candles. Clothing, blankets and tarps are highly flammable.
- Keep your candle in a cup; be careful not to drip wax on the hill.

also remember

there's...

- · no sliding
- · no pets
- · no drugs or alcohol
- no video or audio recording equipment

...allowed.



know where your kids are

- Do not leave children unattended.
- Keep your kids with you after sundown.



a well-prepared festival goer

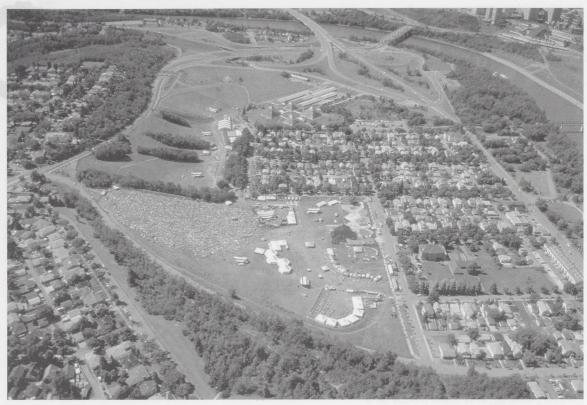


Photo by Tom Turner

gallagher park

welcome to Edmonton and to Gallagher Park for the 19th anniversary of the Edmonton Folk Music Festival.

Edmonton's river valley is one of the longest urban river valley parks in North America. It's a playground year-round, ideal for hiking, biking, walking, skiing — and for taking in the Edmonton Folk Music Festival.

Gallagher Park, a great place to romp and celebrate folk music in the company of friends, offers what no other venue can — a breathtaking view of the Edmonton skyline as the sun sets. So lay back, enjoy the view and take in some of the best music around.

During this four-day event, the site will see about 15,000 people per day. We ask that you treat the park and your neighbors with respect and consideration.

Remember, we want to keep the park as beautiful as we found it.

thanks to cloverdale

Cloverdale residents take pride in their community and have welcomed us into their beautiful backyard for another weekend of fun and music. We ask that you respect them, their property and their privacy.

After each night's concert, leave the neighborhood quickly and quietly. Some residents may already be asleep.

Without the patience and co-operation of Cloverdale residents, this annual music festival could not take place in Gallagher Park.

what's here & where to find it

information

You can find festival information at:

- the main gate
- the gate at the top of the hill
- the Journal Information Tent (east of the main stage)

Information volunteers can help you with:

- lost kids (or lost parents)
- · lost or found items
- program information
- · bus schedules

Information volunteers will also accept your comments or suggestions.

You can also ask any festival volunteer (one of those wearing a volunteer T-shirt and/or badge) for help.

first aid

The first aid tent is staffed with health care professionals who are set up to administer basic first aid. Transportation to hospital will be suggested for any complex injury or medical problem.

helpful tips

To make your weekend more enjoyable, pack the following items in your backpack:

- sunscreen
- · band-aids
- tylenol
- water
- a hat
- comfortable footwear
- · hand wipes
- insect repellent
- · antihistamines for allergies
- your own prescribed medications

lost kids

Lost kids (and lost parents) can be taken to the Journal Information Tent. If you and your little one(s) become separated, contact a member of the Security crew and listen for announcements from the stages.

message board

Want to meet friends who are arriving later? Leave a note on the message board at the Journal Information Tent.

water & washstand

Water for drinking and washing is found at the public faucet in front of the Cloverdale Community Hall.

environment tent

The Environment crew has its own tent this year, west of the main stage. Stop in to say "hello" and share your concerns. Help us make this the cleanest festival ever.

lost & found

Check with Lost and Found in the Journal Information Tent to the right of the main stage!



non-smoking area

In answer to patrons' requests, there is a non-smoking section on the hill in front of the main stage. The area is located on the west side of the hill, adjacent to the access path.

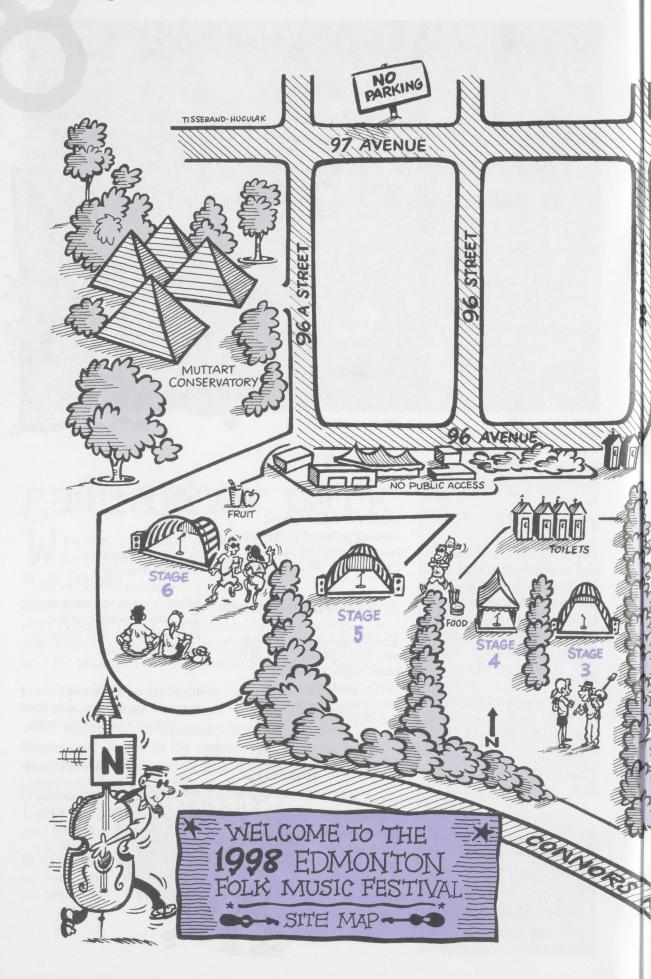
If you have allergies to cigarette smoke, you may want to find a seat in this area.

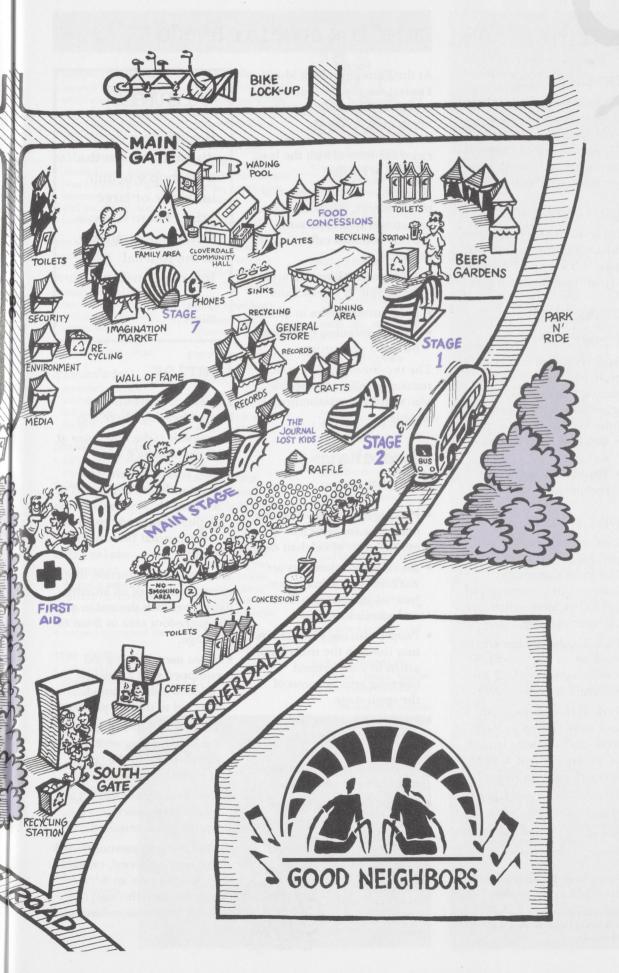


Telus offers free cellular phone service. Look for the tent, south of the main entrance.



And for those of you who do smoke, thank you for not smoking in the non-smoking area.





getting around

no parking

There is no public parking close to the festival site. Vehicles parked in the Cloverdale community will be tagged and towed. Here are some alternatives:

park your pedals

Cycle down and check your bike at the free, supervised bike lock-up on 97 Avenue across from the main gate.

edmonton transit

Regular transit service is available along many routes. You can get bus schedules at the Journal Information Tent, or call

- 496-1600 for a recorded message
- 496-1611 to speak to a real person

park 'n ride

Park 'n ride from the west parking lot of Grant MacEwan Community College, City Centre campus, 10700-104 Avenue. Bus fare includes parking.

Park 'n ride fare per trip is:

- adults
- \$1.50
- 6-15 years
- \$.50
- 5 years & under Free

Park 'n ride buses arrive and leave Gallagher Park from the northeast corner of the site (97 Ave. & 92 St.) every 15 minutes from:

Thursday 4:30 p.m.-11:30 p.m. Friday 4:30 p.m.-1 a.m. Saturday 9:30 a.m.-1 a.m. Sunday 9:30 a.m.-11:30 p.m.

Please note: Transit passes are not valid for park 'n ride.

Special thanks to Grant MacEwan Community College for use of their parking lot.

meeting special needs

At the Edmonton Folk Music Festival, we are committed to accommodating the specific needs of people with disabilities so they too can enjoy the festival with the least amount of hassle.

If you have special needs due to a disability, the Access crew can answer questions and provide you with information about:

- a designated listening area for people in wheelchairs
- program schedules in Braille
- assistive-listening systems for the hard of hearing

The two-for-one ticket policy remains in effect for people who require the assistance of an aide.

wheelchair access

- Parking is available near the main gate for vehicles marked with wheelchair tags.
- Access crew volunteers are stationed at the main gate, Journal Information Tent and wheelchair sites.
- People who use wheelchairs may listen to the main stage artists in a designated listening area just west of the main stage.
- Power lines on site are ramped or rerouted to reduce or eliminate obstacles and allow the free movement of wheelchairs.
- In the event of inclement weather, volunteers will assist people with disabilities off the site or to sheltered areas as quickly and safely as possible.

visual

If you have a visual disability, ask for the workshop schedule in Braille or large print. There is also a tactile map available at the Journal Information Tent, east of the main stage.

hearing

For festival goers who are hard of hearing, there are:

- magnetic induction loops at all performance areas
- loop system receivers for those with no hearing aid or no T-switch. Receivers can be picked up and returned at the Journal Information Tent.

The magnetic induction loop system consists of an antenna placed beneath the sod in a 25-square-foot area in front of the stage.

- If you use a hearing aid equipped with a T-switch (telecoil), simply switch your aid to the "T" position.
- Then sit within 12 feet of the blue hearing-access signs located in the centre of each looped area.
- Your hearing aid will act as a receiver; no other equipment is required.

If you have any questions about hearing access, contact Mike Keeping, or an Access crew volunteer, through the Journal Information Tent.

what's there to eat?

a cappella catering

- assorted vegetable salads served with pita crisps, fresh fruit salad, fruit kebabs, soups
- · lemonade

bella crusta

- assorted pizza, focaccia bread, superveg soup, watermelon
- iced tea, cappuccino, hot chocolate

bennett centre

· cold drinks

cruising cafe

- espresso based drinks, hot chocolate, granita, iced cappuccino, soft drinks, fruit juice
- fresh fruit, cookies, chocolate bars, chips

d'amore's deli

 assorted fresh deli sandwiches, cappuccino, Italian sodas, fruit frappes

fantasia italiana

- Italian gelato, biscotti, fresh roasted peanuts
- · cappuccino, mocachino

hello falafel

falafels, humous, tabouli salad

India palace restaurant

- vegetable samosas, chicken curry, mixed vegetables, chickpeas with rice
- mango juice, spiced tea

irie roods

• jerk chicken, curried chicken, curried goat, Jamaican patties, sno cones

juan ways

 green onion cakes, soft taco, veggie burrito, chicken fajita, taco salad, fajita salad

Korean village

 beef bul go gi, deep fried wonton, spring rolls

lee gardens

 szechuan beef, lemon chicken, spring rolls, green onion cakes, mixed vegetables

little o's mini donuts

- elephant ears, belgian waffles, funnel cakes
- lemonade

mr. tube steak

 tube steak, veggie jumbo hot dog, smokies, bacon & cheddar smokies, satay chicken skewers

polar rootbeer

• rootbeer, cola, lemonade, iced tea

popcorn place

- pyrogies, kubasa, nachos, popcorn tots, sno cones, cotton candy, caramel apple chips, candy apples, licorice, lollipops
- whip slush

prairie consessions

 donair, Santa Fe chicken, veggie pitas, corn on the cob, fries, mini donuts

rainbow deli

- hamburgers, hot dogs, home fries, smokies, nature burgers, deli sandwiches, caesar salad
- cappuccino, hot chocolate, lemonade, iced tea

raven's cantina

- assorted wraps (that's a tortilla wrapped around your favorite filling)
- cappuccino, cafe mocha, steamers, hot chocolate, iced cappuccino, iced tea, lemonade

really cookin'

 chicken or vegetable pitas, pizza stix, cheesestuffed jalapenas, jalapena fries, chicken wings, ribs, humus with pita

royal ice cream treats

- ice cream, frozen yogourt, Hagen Daz treats
- dole whip, milk shakes, milk

shecky's in & out

 pasta florentine, chicken tortellini, penne gigi, chicken on a bun

the bagel tree

- bagel sandwiches, spanakopita, humous and tzatziki dips, cookies
- homemade ginger tea, apple cider, herbal tea

the nut man

 assorted packaged candies, chocolate, and nuts

tuxedo junction

• churros, chorizo, Spanish cake, turkey drumstick

Photo by Anita Maloney



go green!

The Edmonton Folk Music Festival is committed to minimizing the festival's impact on the environment.

It's up to you to make sure recyclable items actually get recycled.

look for a recycling station!

You can recycle any of these materials:

- pop and juice cans
- glass bottles
- plastic
- paper

Check the map (page 8) for the locations of the four recycling stations.

We'd like to thank the City of Edmonton for the use of the recycling bins.

reusable cups

Bring a cup, or buy one at the General Store.

reusable plates

- Pay a \$2 deposit when you purchase food.
- Return your plate to plate return depot and get your \$2 deposit back.
- Please return plates as soon as possible after eating; we have a limited number and must keep them circulating.
- Feel good that you're helping to reduce the amount of garbage we generate.

The festival runs the reusable plate program with the assistance of the Edmonton Community Foundation. The plates are shared with other festivals in Edmonton and other Canadian cities.

keeping time

gates

Thursday	5 p.m.–11 p.m.
Friday	5 p.m12:30 a.m.
Saturday	10 a.m12:30 a.m.
Sunday	10 a.m11 p.m.

family area

Saturday	11 a.m.–5 p.m.
Sunday	11 a.m5:30 p.m.

imagination market

Saturday	2 p.m.–7 p.m.
Sunday	2 p.m.–7 p.m.

crafts tent

Saturday	10 a.m8 p.m.
Sunday	10 a.m7 p.m.

general store

Thursday	5:30 p.m10 p.m.
Friday	5:30 p.m10 p.m.
Saturday	10:30 a.m10 p.m.
Sunday	10:30 a.m9 p.m.

get shakin'

5 p.m10:30 p.m.
5 p.m11:30 p.m.
10 a.m11:30 p.m.
10 a.m.–10:30 p.m.

records tent

Friday	5:30 p.m10 p.m.
Saturday	10:30 a.m10 p.m.
Sunday	10:30 a.m10 p.m.

beer gardens

Thursday	5:30 p.m9:30 p.m.
Friday	5:30 p.m10:30 p.m.
Saturday	12 noon-10:30 p.m.
Sunday	12 noon-9:30 p.m.

raffle tickets

Thursday	5:30 p.m8 p.m.
Friday	5:30 p.m8 p.m.
Saturday	10:30 p.m8 p.m.
Sunday	10:30 p.m8 p.m.

concessions

Thursday	5:30 p.m.–11 p.m.
Friday	5:30 p.m11 p.m.
Saturday	10:30 a.m11 p.m.
Sunday	10:30 a.m.–11 p.m.

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Photo by Frank Gasparik

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Edmonton Journal

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YOU'RE HERE BECAUSE YOU LOVE THE ARTS.



SO ARE WE.





performers



Jann Arden

That's not to say it was all easy, even though it sounds like Jann's music comes to her without difficulty. She believes in keeping things real. She says of her music, "Making a record is like catching a little piece of time. I write honest songs; I write about what I know." On backup for Jann are Russell Broom on guitar, Mike Lent on bass, Gary Craig on drums, Lin Elder on vocals and percussion, and Robert Foster on keyboards. LG



Balfa Toujours

Jann Arden

Some say Jann Arden's music has unexplainable healing qualities. Some think her uncomplicated musical style hits a certain chord within her audiences. Others say it's her incredible wit and dead-pan humor that draws crowds to her. Still others mention her passionately flawless voice.

Hailing from Calgary, she began her career busking on street corners and now has three hugely successful albums, a handful of Junos, including best new solo performer and female vocalist of the year, and a throng of adoring fans.

Jann's new album, *Happy?*, was released earlier this year. Since the release of the sextuple-platinum *Living Under June* three years ago, she has established herself as one of Canada's most accomplished performers.

Balfa Toujours

Louisiana's Balfa Toujours has been given the distinction of being called "the future of Cajun music." This recognition can't help but boost a young band's career. Balfa Toujours, (meaning "Balfa still and always") is led by Christine Balfa, daughter of fiddler Dewey Balfa, and member of the famous Balfa Brothers. Christine carries on the reputation her father established by playing music steeped in tradition while at the same time forming a unique sound.

Love of life is the essence of Cajun music, and the Balfa rhythm is at its heart. Even though the majority of the band's songs are in the ancient Cajun language, audiences throughout North America and Europe can't help but respond to Balfa Toujours' infectious energy,

no matter what the language. The group's goal is not simply to bring Cajun music to the world, but also to inspire audiences to explore their own cultures.

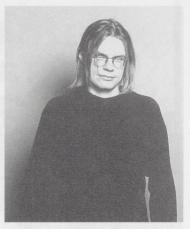
In the words of the immortal Dewey Balfa, "A culture is like a whole tree. You have to water the roots to keep the tree alive, but at the same time you can't go cutting off all the branches every time it tries to grow."

Balfa Toujours has no desire to preserve its craft like a museum piece, nor does it want to completely overhaul its heritage. **Dirk Powell** says, "We play traditional music, not because we're thinking it has to be that way, but because it moves us"... "It's just real straight emotion."

As well as Christine on guitar and vocals, and Dirk on accordion, the group includes **Kevin Wimmer** on fiddle, and **Mitchell Reed** on bass, LG



Barachois



Moe Berg

Barachois

Get ready for an Acadian house party with *la musique Acadienne* supplied by **Barachois**. The four-piece group from Prince Edward Island has a reputation for tearing up the stage, not just with their music, but with step dancing and clogging, as well.

The group, led by brother and sister Albert Arsenault and Helene
Arsenault-Bergeron, along with Louise
Arsenault and Chuck
Arsenault, play
everything from
fiddle and piano to bones and sousaphone. Their music carries on the traditions
brought over from France by the earliest settlers.

In fact, they take their name from the French

barachois, or tidal pools left over by receding waters—
referring to the expulsion of the French Acadians in the mid-1700s. Not all the Acadians were displaced—
some of them hid in the forests and remained behind, much like the tidal pools. The Arsenaults and their music descended from those settlers.

Moe Berg

After five albums with The Pursuit of Happiness, why would **Moe Berg** put out a solo? After all, it was his band!

Actually, Moe, a native Edmontonian, fell into his solo endeavor because he found himself writing songs that were different from the distinct sound of TPOH. His

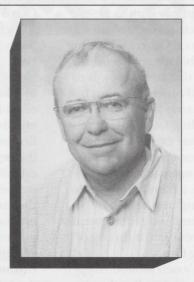


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Ray Bonneville

solo album, called *Summer's Over*, is made up of a group of songs that are more stripped down—for the most part, just him and his guitar. These are songs formed after hours and hours in his favorite cafes in Toronto, so one can guess that this time we'll hear a more introspective, well-fed Moe.

It will be interesting to hear this different side of Moe Berg this weekend. You can bet the sound will be more intimate, proving that he's even more of "an adult now." LG

Ray Bonneville

It's ironic that **Ray Bonneville**'s latest album is entitled *Solid Ground*. For one thing, he spent a portion of his life as a bush pilot; secondly, he sees a strong connection between flying and music—both as a means to freedom. Nevertheless, this Montreal-based guitarist, vocalist and harmonica-player has spent 30 years touring Canada, the United States and France to achieve that freedom.

Bonneville blends elements of blues, country, roots, rock, and slight tinges of Cajun and Latin rhythms into an infectiously likeable style. His natural, laid-back voice



Bill Bourne

echoes Mark Knopfler and Eric Clapton, and his spare musical arrangements exude a confidence and emotional insight that leave audiences captivated. Listen to the genuine quality of his words and his percussive blues guitar style that questions the need for a rhythm section.

For a man who's shared the stage with the likes of B.B. King and Muddy Waters, and who's appeared at the prestigious New Orleans and Monterey Jazz festivals, Bonneville remains refreshingly low-key. In an interview with the Edmonton Sun, Bonneville says, "Me, I wouldn't want to be a famous guy. You get robbed of your privacy. I just want to be a well-respected songwriter. Besides that, I haven't got anything figured out." LG

Bill Bourne

Four decades of music making have been very kind to Bill Bourne. Well known in Alberta's music scene, Bill's influences encompass countless styles and cultures, and they can all be heard in his vast array of material. He weaves threads of blues, African highlife, Celtic, Cajun, swing, gospel, aboriginal, flamenco, and even the sitar through his

music.

Bill has released 11 albums, both on his own and with artists such as Alan MacLeod, Scotland's The Tannahill Weavers and Shannon Johnson. His latest solo album, Sally's Dream, further proves the scope of his talent and imagination. He's also received a Juno Award, after having been nominated five times.

He continues to enthral audiences with his thought-provoking songs and his soulful musical style. Sit back and listen to his solid grooves, inspiring solos and free-form improvisations that both entertain hearts and enlighten minds. LG

Billy Bragg

Remember punk? Remember when the punkers became disillusioned and migrated into folk music, taking their socialist principles and politics with them? Billy Bragg was at the vanguard of that movement, running with the likes of The Men They Couldn't Hang, The Boothill Foot-tappers and Poguemahone (Gaelic for kiss my ass—later to become The Pogues).

That was in about 1983, and as things fall apart, so do things change. These days, Billy has found a new songwriting partner—a guy



Billy Bragg

who, though he's been dead for 30 years, could write a pretty mean lyric in his day.

Last year, on the anniversary of Woody Guthrie's death, Billy went on a pilgrimage with Nora Guthrie, daughter of America's greatest folk legend, to New York's amusement park Coney Island. They visited Mermaid Avenue, where Woody spent much of his post-war life and wrote a mass of songs.

And so the name of the first album of songs comprising words by Woody Guthrie and music by Billy Bragg and Jeff Tweedy is *Mermaid Avenue*. Whether you are a fan of Woody Guthrie, Billy Bragg, or indeed of Jeff Tweedy's band Wilco, this album is likely to leave you startled.

"Billy's perfect," insists Nora about the album. "The writings and the thoughts totally transcend America and United States history. It goes further than that. It incorporates Dust Bowl and it keeps going. It's the ideas that are important, and I don't care what instrument anybody uses to express them. It goes way beyond folk music ..." SA CW

Richard Buckner

Richard Buckner has created a nice little home-away-fromhome in Edmonton. Over the past four years, the San Francisco native has come to enjoy the city, its people and our ever-growing music scene.

The local buzz about Buckner started two years ago, when he debuted at Blackbyrd Records, and he has played here on numerous occasions since, including at our 1996 festival. The bulk of his time is spent touring, which he



Richard Buckner

accepts as a vital component of breaking in to the music industry. He says that being on the road helps stir his creative juices, and he finds he often has enough material to go straight into the studio when the wheels on the bus stop turning.

He's only been around for a handful of years, but already has earned comparisons to

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"countrified soulmen like Neil Young." Buckner has released three albums: *Bloomed*, in 1994, *Devotion and Doubt*, in 1996 and *Since* came out a few months ago. The singer-songwriter feels that his latest effort is much more rock-oriented, as opposed to his more roots-based work in the past. LG



Buckwheat Zydeco

Buckwheat Zydeco

At www.buckwheatzydeco.com on the main page of his website is a quotation from the *New York Times* naming his as one of the two best party bands in the United States.

Since Buckwheat Zydeco last graced our main stage in 1985, he's played both of Bill Clinton's inaugurations and earned four Grammy nominations from numerous albums. No word as to whether Bill sat in on sax at the inaugurations, but Eric Clapton's worked with Buck, as have other musicians as diverse and notable as Willie Nelson, Mavis Staples and Dwight Yoakam.

Born Stanley Dural in 1947, the "Buckwheat" part of his nickname comes from the *Little Rascals* movie character of the same name; the "Zydeco" stems from his birthplace of Lafayette, Louisiana—home of zydeco music. Do not mistake or confuse zydeco with Cajun! Zydeco is very much the traditional Creole dance music of the Lafayette area, while Cajun is associated with the rural white Louisiana music community.

Buck is well-recognized as Clifton Chenier's successor to the title King of Zydeco. He played with Chenier and is true to his roots while introducing other idioms, such as rock, blues and R&B.

Another quotation on his home page sums up Buckwheat's appeal. The *Kalamazoo Gazette* says, "If you can't dance [to Buckwheat], vous êtes mort."

Accompanying Buck are Stanley Dural on accordion, vocals and keyboard; Lee Zeno on bass guitar; Will Terry on sax; Curtis Watson on trumpet; Kevin Menard on drums; Reginal Dural on rubboard; Ray Mouton on guitar; and Andre Carter on trumpet. SA

Capercaillie

Capercaillie (pronounced *kap-ir-kay-lee*) is a traditional Celtic band—with a twist. The group stretches the borders of its Scottish music tradition by weaving in African and Latin rhythms and melodies, as well

as new instrumental textures.

The band began in 1984, when Karen Matheson (vocals) and Donald Shaw (accordion and keyboards) were in high school. Since then, they've picked up guitarist and bouzouki player Manus Lunny, fiddler Charlie McKerron, guitarist and bassist John Saich, drummer Wilf Taylor, vileann piper Michael McGoldrick, and percussionist and berembau player Chimp. They've put out a total of eight albums and have gained acclaim as one of the most electrifying and interesting groups to come out of the whole of Britain in many years.

Whether she's singing an old song or a new one, in English or in Gaelic, Matheson's other-worldly voice is both haunting and energetic, both expressive and cool. She's been called the best Gaelic singer of the time, and has drawn comparisons to Enya and Sinead O'Connor.

The music of the Scots has always echoed the craggy beauty of the landscape and their history of heroism and defeat in dirges, ballads and lilts. Capercaillie's latest recording, *Beautiful Wasteland*, combines the haunting beauty, whimsey and tragedy that is intrinsically Celt. LG AK



Capercaillie



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Susan Crowe



The Dead Reckoners

Susan Crowe

Nova Scotia has always amazed the rest of the country with its wealth of talented artists. Yet Susan Crowe—whose musical career started in the Maritimes on radio and television spots and along the club and university coffee-house circuit—moved to Vancouver to try her hand at various jobs before she was able to finance her first recording, Far From Home, in 1994.

From then on it happened in a rush. The album was chosen by the Georgia Straight as one of the top albums of the year and was nominated for a Juno Award in the roots/ traditional category. Crowe's

second album, The Door to the River, has been a top-selling folk album, and she plans to release her third album this fall. Her collaborator in this effort is singer-songwriter and producer Roy Forbes.

Though Crowe made her own farewell to Nova Scotia, she will always be a Maritimer at heart. Fans speak of her quiet, understated performances and her dry Bluenose wit. She is also applauded, as by the Vancouver Sun, as one of the most distinctive voices in Canada today ... destined to be one of our lasting folk heroines.

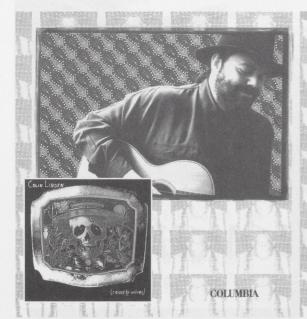
Joining Susan are John Reischman on mandolin and Brent Gubbels on bass. AK

The Dead Reckoners

Welcome back to The Dead Reckoners—you may have caught their main stage show on Saturday afternoon in '96.

The group is an all-star cast from the Dead Reckoning label that includes Kevin Welch. Kieran Kane, Mike Henderson, Harry Stinson and Tammy Rogers, supported by Alison Prestwood. They've met with critical success since starting the label three years ago.

Their indie tag comes from their Dead Reckoning label, which they put together to write and record their own material, mostly as songwriters for other artists. Based in Nashville, they're steeped in





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country, but their most recent album, *A Night of Reckoning*, also includes roots, rock and blues.

So, while they've done well in the mainstream, having struck out on their own, their accomplishments indicate that they're not poling along on a raft—they're steaming right along. SA

Ramblin' Jack Elliott

Describing Ramblin' Jack Elliott simply as a "musician" does him an injustice. His career is a patchwork that includes almost 50 years of folk music, yet he's done so many other things that you can't just call him a musician.

Sure, he served his musical apprenticeship under the same master as Pete Seeger: Woody Guthrie. And, in turn, Ramblin' Jack became a seminal figure for folk musicians in the Greenwich Village of the '60s; Bob Dylan, for one, counts him as an influence.

But Elliott's never been known as a songwriter, or for his singing, and he's not a stellar guitarist, for that matter. At the same time, he won a Grammy in 1996 for best traditional folk album, and a lot of people are looking forward to the product of his project with slide guitarist and producer Roy Rogers that includes



Ramblin' Jack Elliott

contributions from the likes of John Prine, Emmylou Harris, Nanci Griffith and Arlo Guthrie.

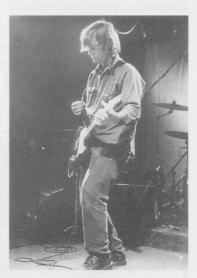
A musician he is indeed. Yet, Ramblin' Jack Elliott is also a diesel mechanic, an airplane pilot and a saltwater sailor. The description "walking contradiction" made by Kris Kristofferson in "The Pilgrim-Chapter 33" on *The Silver Tongued Devil And I* makes direct reference to Elliott. So, what is he, really?

Ramblin' Jack is a cultural interpreter—someone who's seen it all, done most of it, and carries it wrapped around him like a patchwork quilt. SA

Jay Farrar

"Straightaways, the new album from Son Volt, is a poetic road trip via 10 original songs by Jay Farrar—songs that map out a ruined, elegiac American landscape and touch on its tragedies and consolations." So says the promotional material for the new album, and the members of the group which debuted with Trace in 1995 also speak enthusiastically about their new release. Farrar himself, a vocalist and guitarist for Son Volt, says, "This time, everything fell into place ... I think it was more intuitive ... The songs were a lot more raw ... so the band worked them out together a lot more than on Trace." The group's earlier release was no slouch, however. It made the 1995 year-end top 10 lists of several American newspapers and magazines, including that of the Rolling Stone.

Farrar also played as part of



Jay Farrar

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the country-rock band Uncle Tupelo, and its albums have become touchstones for contemporary rock and country artists.

Accompaning Jay is **Eric Heywood** on the pedal steel guitar. AK

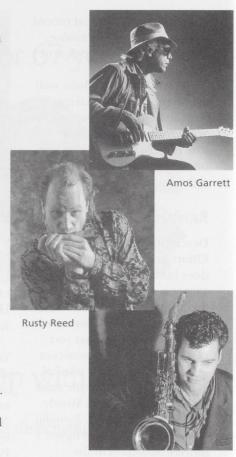
The Festival House Band

The Festival House Band contains what might be sheepishly described as an embarrassment of talent. The collection of musicians, assembled to back headline artists travelling without a band, is capable of performing anywhere they choose, and many of them have fronted their own bands.

Part of their success comes from experience. **Amos Garrett** has played with the best of the best. His guitar has graced more than a few hit albums, and he's toured with a stellar collection of performers, such as Paul Butterfield, Stevie Wonder, Bonnie Raitt, Long John Baldry, Emmylou Harris and Maria Muldaur.

Rusty Reed has long been one of Alberta's premier harmonica players. He comprises a third of Triple Threat, and he's led his own band and performed with such blues greats as Sunnyland Slim, Yank Rachell, Spencer Davis, Otis Rush, Long John Baldry and many more.

Over the past 15 years, **Dave Babcock** has earned a solid reputation as one of Edmonton's finest musicians. A first-rate saxophonist and session man, Dave has played and recorded with blues



Dave Babcock







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Michelle Josef

legends Albert Collins, Taj Mahal, Jay McShann and Duke Robillard, as well as Canadian artists Long John Baldry and Colin James. He is currently leading the Gulf-Coast-style group Fat Tuesday and a '60s

retro act, The Kit Kat Club, and fronts his own swingin' solo project.

Ron Casat makes the trip to Edmonton from Calgary and brings his keyboards with him. He's a singer-songwriter in his own right, and he's also a member of the EH Team and the swing-jazz band—the Cold Club of Canada.

Kit Johnson's bass has helped anchor the Festival House Band for more than a few years. A singer-songwriter, he co-wrote *Lover of Mine*, Alannah Myles' 1992 hit single, which also won SOCAN's Canadian Song of the Year. He's toured with Chris de Burgh, David Wilcox and Murray McLauchlan.

Occasionally, the Great Spirit grants an individual the opportunity to reincarnate without actually dying. Such is the case with Michelle Josef. She is the present-day incarnation of drummer Bohdan Hluszko, who gave up his identity in September 1997. To many she is both a newcomer and an old friend. The name and form may have changed, but the sparkle in the eye, the bite in the humor and the passion in the playing will be familiar. Celebrating her 25th year of musicianship, Michelle brings a wealth of playing experience (with the likes of Etta James, David Wilcox, Sharon, Lois & Bram, Wild Strawberries, Jann Arden, and Prairie Oyster), as well as a unique life perspective.





Norman Foote

Norman Foote is short for Norman Mervyn Barrington-Foote, a name which (according to Foote) was his prime motivation for developing a sense of humor.

Foote is playing this weekend as part of his North American "Tour de Foote"—self-styled musical-comedic combination for young and old.

Biographical notes claim that the title song on his most recent album, *Pictures on the Fridge*, "puts the fun back into housework." His previous



Norman Foote

albums, Shake A Leg and If the Shoe Fits, received Parents' Choice Awards, and he's also been given the National Association of Parenting Publications of America Award, a Canadian Academy of Recording Arts and Sciences Award, and two Juno nominations.

Look for a variety of musical styles influenced by everyone from Hank and Elvis to Jimi Hendrix. There'll be something for everyone, as he promises an interactive performance that invites children and adults to sing along with him. SA

Roy Forbes

This is a test for local folkies. You all know **Roy Forbes** was a festival regular almost every year from 1980 to 1986, when he was known as Bim (a nickname he got from one of his six sisters). Then he skipped 1987 and came back the following year as Roy Forbes. But the real test question is this: Roy played the second Hovel (Edmonton's original coffee house), but



Roy Forbes

did he ever play the *first* Hovel—the one next door to the old A&W on 109 Street?

Ah, so many years ago, he could knock you off your feet with a version of "I'm So Lonesome I Could Cry," and then pick you up and do it again with self-penned material echoing folk, blues and rock influences.

But don't mistake him for a nostalgia number. Forbes is a consummate musician who's gained a national reputation for his playing and songwriting. (And he has a wry sense of humor, as well.)

Backing up Roy and his guitar are **Doug Edwards** on bass, **Jerry Adolphe** on drums, and **Bill Henderson** on guitar and vocals. SA

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Jennifer Gibson

Jennifer Gibson

Jennifer Gibson began her solo career in 1991 as "a rare gem that comes already polished" (Walt Grealis of RPM). She had already taken turns with two bands—Petticoat Junction (Edmonton's first all-girl band) and the Cranky Brats—which provided the polish for

Jennifer's solo style. Most compelling in her musical style is the honesty in her lyrics—sometimes raw and scathing, sometimes light and liberating. She explores themes of independence, frustration, anger, love and clarity.

Jennifer has played the festival circuit, including the Winnipeg Folk Festival and Alberta's North Country Fair as well as our own. She's opened for the likes of Tom Russell, Valdy and Cheryl Wheeler and was a part of Tom Jackson's *Huron Carole* in 1994. As a boost from her peers, she received the Alberta Recording Industry Association Award for most promising artist.

She has two CDs; her latest, entitled *Be The Woman*, is filled with heart-breaking honesty. LG

Arlo Guthrie

Guthrie. Is there a more famous name in folk music?

In the 1930s there was Woody Guthrie. In the '60s came Arlo. Have you ever known anyone else named Arlo? Even now, there's only one, and the name immediately conjures up Alice's Restaurant—the



Arlo Guthrie



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So, what do you expect in the '90s? Well, Arlo turned 50 last year ... visit www.arlo.net and see for yourself. As of June 5, this visitor was the 156,120th blunderer to the site since June 27, 1995. You can hear five different audio clips of "The Motorcycle Song," buy a T-shirt with the official map of the route taken by the red VW Microbus with the garbage, and other stuff.

On Arlo's home page, you can also hear clips of his 1996 album Mystic Journey. It contains nine new originals, and they all sound like Arlo, though a time-tempered version. He still has the pullthe-tail-of-the-dragon attitude, but he has that spiritual side, as well. "My parents were both people who believed in serving humanity," he says. "You've got to do something; my dad did; my mom did. We just grew up that way. My kids are being brought up that way. You have to give back, especially when so many wonderful things happen to you."

Don't miss Arlo's show. If you do miss him here, there's always Carnegie Hall in November. SA

Emmylou Harris

Think about the musical places Emmylou Harris has been since she last appeared on main stage in 1990. Most notably, she won a Grammy in 1996 for best contemporary folk album, and the Daniel Lanois-produced *Wrecking Ball* album of 1995 was a musical highpoint of the year. It's not surprising when you realize Emmylou has been in a lot of important musical places since she first got into music almost 30 years ago.

She began by doing the folk thing in the late '60s, when she could be found on the same Greenwich Village stage as Jerry Jeff Walker and David Bromberg. Then she got her first real start when Gram Parsons called her to work on GP in 1972—Chris Hillman had taken him to see her in a small club in the Washington, D.C. area.

Following that adventure, she sang with Parsons on Grievous Angel. (Trivia time: Emmylou sang on all the tracks but one-what other well-known female singer sang on the other track?) Many performers would be satisfied to have just that one album to their credit. Harris has gone on to release a total of 25 albums in a number of genres. Throughout her career, her voice has been immediately recognizable, whether she's singing country, folk, pop, or even the alternative songs on Wrecking

On stage with Emmylou and her acoustic guitar are **Buddy Miller**, vocals/lead guitar; **Brady Blade**, vocals/ drums/percussion; **Daryl Johnson**, vocals/djembe/bass guitar. SA

Answer: Linda Ronstadt



Emmylou Harris



Alvin Youngblood Hart

Alvin Youngblood Hart

Alvin Youngblood Hart is a throwback to the country blues of the '20s and '30s, but his nickname is very '70s—the guy has a sense of humor. Born Gregory E. Hart in Oakland, California in 1963, he took the "Alvin" from one of his favorite cartoon characters: Alvin, of *The Chipmunks*. (Remember Simon and Theodore?)

His sense of humor aside, Hart is taken seriously on the blues scene, having headlined his own club and festival dates and opened for everybody from Neil Young to Buddy Guy and Bobby Bland.

He interprets vintage material by Charlie Patton, Leadbelly and Blind Willie McTell. His biographical material claims he pre-dates other country blues revivalists such as Keb Mo', Eric Bibb and Corey Harris, and his most recent album, Big Mama's Door, has drawn rave reviews. In fact, one critic rates him as the best technical player of the bunch. Taj Mahal, who actually played with some of the bluesmen from that era, sat in for several tracks on the album.



Colin Hay

Colin Hay

As the former frontman for multi-million-selling *Men At Work*, which he formed with Ron Strykert in 1979, **Colin Hay** has experienced the kind of success phenomenon that comes along only once in a decade. Women glowed, men chundered, and the band went on to sell over 10 million

copies of *Business As Usual*, which stayed on the top of the charts for 16 weeks, until it was knocked off by Michael Jackson's *Thriller*.

Colin may never again scale such heights of commercial success and widespread popularity as he did with Men, but today he is writing and singing songs that are superior to those that brought him fame and fortune. He's easily one of the world's best soloists, with an incredible voice backed by steel-string playing that's simply amazing. And he tells stories, too—funny ones.

This expatriate Scotsman (he emigrated with his family to Australia at the age of 14) still speaks in a broad Glasgow accent, but slips effortlessly (and all the more humorously for the contrast) into broad Australian. There are also poignant moments in his act, moving lyrics about betrayal,

bitterness, anger, forgiveness and loss . . . they're all there. On stage, Colin Hay is a master who is not to be missed. CW

The Holmes Brothers

When asked to describe their musical style, **The Holmes Brothers** lean toward Southern roots music. Guitarist **Wendell**



The Holmes Brothers



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Holmes, bassist Sherman Holmes and drummer Willie "Popsy" Dixon want to avoid the blues tag, simply because their music is much more—it encompasses gospel, blues, soul, country and R&B, all wrapped in a richly experienced, seamless and unique package.

A distinctive feature of the Holmes Brothers' music is their three-part vocal harmonies. In addition to the band's superb instrumental work, Sherman's stable baritone, Wendell's growling shout and Popsy's lilting falsetto join to create a solid ensemble. It is also rare to have three soul-harmony singers act as their own back-up band.

The Holmes boys learned to sing in church in their hometown of Christchurch, Virginia, and learned to play by listening to the radio. They take elements from both religious and nonreligious music to make their sound.

Despite what some call a late start, the Holmes Brothers have, and continue to gain, recognition and acclaim from around the world. They have recorded six albums, have received a New York Music Award for best blues artists in 1992, and have toured the world extensively. They also have the distinction of being the first American artists to record an album for Peter Gabriel's Real

Jerusalem Ridge

World label. LG

Imagine every possible combination of bluegrass; they do it all: traditional, contemporary, mixed with country swing, as well as bluegrass gospel

and bluegrass humor. Not only has Jerusalem Ridge made a significant contribution to the bluegrass music scene in western Canada and won awards from the Alberta Recording Industry Association and the City of Edmonton, but the quartet has also toured extensively for the past eight years and been acknowledged by such institutions as the Society for the Preservation of Bluegrass Music in America. They've also released four albums: Jerusalem Ridge, North Wind, Looking Back and Make a Joyful Noise, as well as Canada's first bluegrass music video.

You can't have bluegrass without banjo, and Craig Korth, one of the band's originals, has that in hand, though he's recently taken up the guitar as well. He also builds them: top-line handcrafted archtop guitars for jazz and swing players.

The old-time fiddle player, **Byron Myhre**, also plays guitar, and has impeccable blood lines; he's the son of old-time fiddle legend Alfie Myhre. In 1997, Byron did his daddy proud by placing third in Canada's National Old-Time Fiddle Competition, held in Nepean, Ontario.



Jerusalem Ridge



Paul Kelly

Bill Lopushinsky is another original member of the Ridge. On the mandolin he's known as the "fastest fingers in the West", and is in demand as a session player.

Keith Burgess, upright bassist, singer and songwriter, is also one of the group's original players, though he took a two year leave of absence to write a book for performers: Establishing Roots: A Beginner's Guide to Performing Roots Music in Canada. AK

Paul Kelly

Hearing what people have to say about Paul Kelly, you'd swear he was a folk/rock god. And you'd probably be right. David Fricke of Rolling Stone magazine talks about one of Kelly's performances, saying, "It was one of those rare moments in music—when the singer and the song together become something else, indivisible, vet with a warm broad resonance that leaves plenty of room for the rest of us." Neil Finn of Crowded House says, "I have been stopped in my tracks many a time by the deep atmosphere and warmth of his words and music"... "not a trace of pretence or fakery in there."

Kelly, a native Australian, made his North American debut in 1987 with his album Gossip. What was unusual about his debut was that he was introduced to our fair continent as a polished musician—even as a prospective icon—with four albums already under his belt in Australia.

What impresses audiences and critics alike is Paul Kelly's consistency. On the other hand, Kelly's music is not easily defined, and certainly not predictable. He makes the transition seamlessly from straight-ahead rock 'n roll to blues to punk-pop a la Elvis Costello to African-driven rhythm, all in a space as short as a single album. He is also embraced for his lyrics, which touch on growth, discovery and relationships in a way that is anything but ordinary. In fact, his lyrics were compiled and published in a book aptly named Lyrics in 1993. LG

Chester Knight and the Wind

After releasing his first album, *Freedom*, in 1996, **Chester Knight** already has a Juno nomination under his belt.
Critics have said of the album,



Chester Knight

"A remarkable debut [that] hits hard, but in the end hope emerges..." Chester and his band, The Wind, sincerely welcome these words, but essentially the album was made for reasons beyond the realm of critics, sales and the business of music. The album grew from Chester's realization that his music inspired other First Nations people to feel good about their heritage and to have hope. He even offers a percentage of album sales to finance other Native musicians' albums. On top of that. Chester started his own indie label, Falcon's Dream,

to promote Native music and musicians, and he is an Academic Counsellor for the Saskatchewan Indian Federated College.

Chester is a Cree member of the Muskoday First Nations in Saskatchewan. He finds music to be a source of strength and hope, and a way to express his feelings about life and the situations around him. His songs often carry hefty themes about things such as historical dislocation, alcohol abuse and alienation, yet they ultimately show the triumph of the human spirit through the hardest of struggles.

Aboriginal, folk, rock and country fuse to form Chester Knight and The Wind's original sound. Their live performances are powerful, energetic and entertaining, and the understated, low-key quality of the instruments brings out Chester's plaintive and haunting voice. The band consists of **Chester** and **Vernon Knight** on acoustic and rhythm, Colin Cheechoo on lead guitar, Buddy Bird on

drums, and Darryl Ross on

bass, LG

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Luann Kowalek

"Friends" is one of the themes of *Late Night Heroes*, **Luann Kowalek**'s new album, and that's fitting because this Edmonton-based singer and songwriter has a rare talent for gathering good friends around her.

One of Kowalek's many friends is Wyckham Porteous, who, after hearing her perform at the Edmonton Folk Music Festival—last year was her third appearance here—advised ragged pup records to "sign her before a big label does." Ragged pup took his suggestion, and Late Night Heroes, which they say offers a more personal view of Kowalek and the things that affect her life and music than her two previous recordings did, is the result.



Luann Kowalek

Over the years, other friends have encouraged Kowalek to continue writing songs and performing; still others join her on the recording, such talents as guitarist Chris Smith, drummer Miche Pouliot, bassist Mike Lent, keyboardist Ron Casat and vocalists Lin Elder, Rachelle VanZanten and Daisy Blue Groff. The result of all their efforts is what is described as a "diverse and sparkling album." AK

Jennifer Kraatz

Born and raised in Edmonton's river valley, Jennifer Kraatz grew accustomed to the freedom of expression in the artistic, folkbased community of Riverdale. Her musical influences range from violin

to clarinet to saxophone before she discovered the guitar at the age of 16. Upon joining her first band, **Stanley's Wagon**, in 1993, Jennifer soon became enthralled with the art of songwriting.

Since February 1995, she has been performing solo, in a duo with **Shawn**



Jennifer Kraatz

Jonasson on guitar, and most recently with a four-piece band, The Whispers. In the spring of 1995, Jennifer and Shawn released their first self-titled, six-song cassette; within two weeks of its release to Edmonton's college radio, it reached 27th on CJSR's playlist.

And in August 1995
Jennifer was featured on *The Great Western Ballroom*, a nationally syndicated radio show airing across Canada and the USA. She was also selected for *The Great Western Ballroom* compilation CD released in 1997. Currently, Jennifer Kraatz and the Whispers are recording their first full-length album at Riverdale Recorders. CW



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Lhasa and Yves Desrosiers

Lhasa

If you missed **Lhasa de Sela** at the Sidetrack Cafe last winter, now's your chance to find out what all the fuss was about. In May, CKUA's Bill Coull introduced one of her tracks by dubbing her "one of the most soulful singers I've heard in the last decade." He also described her *La Llorona* album as "one of the best released in Canada last year."

More often known simply as Lhasa, she was born in the early '70s and raised on the road by a Mexican father and an American mother. She lived all across the U.S. and Mexico before settling in Montréal in 1991. There she met jazz musician Yves Desrosiers, and they got together with bassist Mario Légarè to write La Llorona.

Rootsworld also speaks highly of her: "a strange and unusual singer she is, part hippie-blues singer, part Edith Piaf, and, with her arranger and musical partner, Yves Desrosiers, she has developed into a smoky, murky version of Tom Waits (see Bone Machine) as Mexican jazz diva."

Appearing with Lhasa are Yves Desrosiers on guitar, Francois Lalonde on drums, Mario Legare on bass, and Didier Dumoutier on accordian. SA

Lonesome River Band

The Lonesome River Band brings a contemporary sound to traditional bluegrass music. Exceptional songwriting from lead singer and bass player Ronnie Bowman coupled with his vocal and instrumental prowess characterize the group's abilities. The past five years have brought the band nearly unrivalled success in the bluegrass music industry, owing greatly to the leadership of Bowman and Sammy Shelor, awarded the 1995 International Bluegrass Music Association (IBMA) male vocalist and banjo player of the year, respectively. Sammy Shelor was again recognized for his outstanding talent when named 1996 IBMA banjo player of the year. The additions of mandolin player and tenor singer **Don Rigsby**, and national flat-picking guitar champion **Kenny Smith** effectively complete the lineup.

Tight vocal harmonies and instrumental virtuosity have allowed the Lonesome River Band to produce criticallyacclaimed recordings rendering them a virtual benchmark in bluegrass and acoustic music. The 1992 release Carrying the Tradition debuted at the number one position on the "Bluegrass Unlimited" album chart and was named IBMA album of the year. Remaining in the position for five months, the album was only challenged by its successor, Old Country Town, which in turn occupied the position for six months. On the heels of this phenomenal success was the release of Bowman's solo project, Cold Virginia Night, which in comparable fashion took the number one spot. This recording, ultimately named 1995 IBMA album of the year, featured combined efforts from members of the Lonesome River Band as well as guest appearances by such notable artists as Tony Rice, Del McCoury and Alison Krauss. CW



Lonesome River Band

Baaba Maal featuring Daande Lenol

"I believe that spirituality is more important than politics and material things. When you create a work you must do it not for yourself but for every human being." This is the driving force behind Baaba Maal's music. He doesn't simply create a song, he writes and sings about issues vital to his community (and the entire world), with topics ranging from global unity and care for the environment to the decreased value of West African currency. He has released two albums, Firin' In Fouta (1995) and the recently released Nomad Soul. As a special addition to his latest album, Baaba enlists the help of a wealth of guests, including



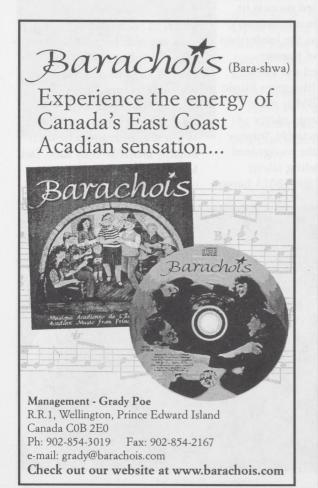
Baaba Maal

Jamaican reggae superstar Luciano, Sinead O'Connor's back-up singers The Screaming Orphans, and trumpet player Jon Hassell.

Baaba's home lies in the tiny northern villages of Senegal, and the Fulani musical tradition. Yet Baaba has experienced and incorporated aspects of countless cultures into his music. In addition to the many native African musical influences in his music, he adds elements of Cuban, funk, rap, reggae and House rhythms.

This combination, along with Baaba Maal's natural stage presence, makes for an infectious sound, a renewed social conscience and a remarkable show. He can move from a fast-paced, high-energy rhythmic dance to a melancholy song about the plight of the African people.

Baaba's band members include Mansour Seck, Bayo Oumar Ndiaye, Massamba Diop, Alioyne Diouf, Tonia Lo, Assane Cisse, Hilaire Hary Chaby, Kauding Cissoko, Diagne Mabeye, El Hadji Niang, Bahkane Seck and Ndongo Mbaya. LG



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Celso Machado



Ashley MacIsaac

Celso Machado

Celso Machado was born into a home life he describes as one of constant jam sessions. He's one of five musical brothers from the Brazilian town of Ribeirao Preto. Dad played guitar, Mom danced rhythm and the boys grabbed—whatever. Celso was born in 1953 and began playing in *batucadas* (walking street bands) at the age of seven.

Since then, he's grown into a one-person orchestra, performing on a variety of stringed and percussion instruments. Strange, exotic instruments also inhabit his Vancouver home—from the cavaquinho (a kind of Portuguese ukele) to the two-stringed dutar from Kazakhstan and the Moroccan sentir (a cross between a banjo and a lute, with a camel-skin sounding board and three strings of camel gut).

Celso's collection of instruments reflects the diversity of his repertoire. He's a solo performer known as a virtuoso guitarist, and he explores the music of numerous continents, through Italy to Egypt and Brazil. SA

Ashley MacIsaac and the Kitchen Devils

Ashley MacIsaac has become far more than a "regional phenomenon." In fact, since he launched himself from Cape Breton, assumptions about the island's music have changed, and it's safe to assume that the island has changed, as well.

Ashley picked up the fiddle when he was eight—in the town of Creignish in Inverness County, and he's been steeped in the Cape Breton tradition ever since.

And, although his "Hi, How Are You Today?" sounds anything but traditional, he maintains that his style is true to the island's music, which dates back to the 17th century Scottish highlands.

"I still play the fiddle the same way whether I'm playing with a band or at a square dance," he says, adding "it's only the arrangements on top" that deviate from Cape Breton's cherished musical tenets.

Okay, but his home page reveals an approach to life which is anything but traditional. Check out www.citw.com/ashley and learn why he is "eccentric, charismatic, energetic and evolutionary."

Appearing with Ashley are Stuart Cameron on guitar, Adam Dowling on drums, John Kanakis on bass, Scott Long on bag pipes, Andrew Craig on keyboards, Heather Cadogan on vocals, and dj Brian Higgans. SA

Thomas Mapfumo and the Blacks Unlimited

Two main influences made Thomas Mapfumo the musician and international performer he is today. The first was a musical tradition passed down through the Shona people of Zimbabwe and experienced in his own family. His mother was a talented musician, and his grandparents would hold allnight parties featuring traditional instruments such as the drums and mbiras (thumb pianos). To the Shona people, their music has always embodied the spirit of their ancestors and has always told a story.

It was this music and spirituality which inspired Mapfumo to develop his unique and most African of music styles: Chimurenga music. Before that he had sung and played rock'n'roll,



Thomas Mapfumo

soul, pop, blues and jazz, with bands such as the Cosmic Four Dots, the Springfields, the Hallelujah Chicken Run Band, the Acid Band and the Blacks Unlimited.

The second important influence on Mapfumo was the repressive colonial regime which had occupied his homeland, then called Rhodesia, for over 100 years. Living in this setting inspired him to write lyrics about the social and political ills in his country. These were coming to a head when Mapfumo was arrested and his music was banned. Finally, after a long struggle, Zimbabwe became independent on April 18, 1980.

Soon after, Mapfumo began touring and quickly became a major international star, as well as Zimbabwe's most popular musician. His current release is *Chimurenga*: African Spirit Music.

Members of the Blacks
Unlimited are: bass guitarist
Allan Mwale, percussionists
Lancelot Kashesha and
Samson Mukanga, mbira
players Bezil Makombe and
Chakaipa Mhembere,
guitarists B Aure and Joshua
Dube, and singer Tendai
Susan Ruzvidzo. AK

Terry McDade and the McDades

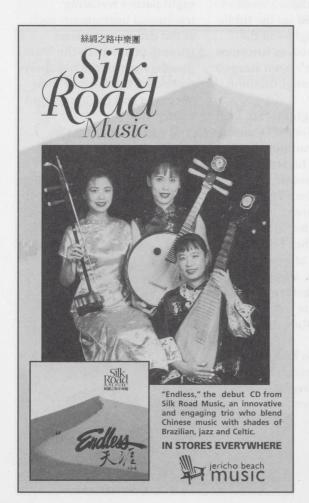
For some time now, Terry McDade and his family have been the city's Celtic studio band, and this past year they felt it was time to "take that extra step." The result is Terry McDade and the McDades and their debut CD, Harpe Danse. Terry calls it a Celtic world beat album because it incorporates traditional and original Celtic music as well as



Terry McDade

Middle Eastern, African, even Japanese styles and tunes. It also features a pack of multitalented McDades, each with incredibly rich and varied musical backgrounds.

Terry, the main McDade, has been both a studio musician and a teacher. Over the years, he has taught local talents such as Luann Kowalek,







The McDades

Clayton Sample from the Rockin' Highliners, and Mike Rud, who wrote the song "Recovery" on the album. His instrument is the Celtic harp, one with a background thousands of years old. With Harpe Danse, McDade wanted to take the music back to their roots to show that world beat music has been around for thousands of years and

certainly isn't anything new. As a result there is a real sense of joy underlining this album, but that's also because Terry got to play with his kids.

Joining Terry on fiddle is **Shannon Johnson**, producer; on bass is **Solon McDade**, well-known in the blues and folk scene; on whistles, Irish flute and sax is **Jeremiah McDade**; and **Dwayne Hrynkiw** adds his experience in world beat percussion. LG

Mike McDonald

Mike McDonald has been described as an entertainer who has "staked out a place somewhere between the roar of punk and the twang of country" (*Globe and Mail*). He's also been "keeping alive the flame of real Alberta roots music for over two decades."

In his early years it was with punk bands such as Joey Did, the Necrophiliacs and the Malibu Kens that McDonald began to earn his reputation. Then there were years of touring and recording with Jr. Gone Wild. That period's compared to the Michael Turner story of a fictitious punk band touring Canada—it was turned into the movie *Hardcore Logo*. In the movie, the highway leading into Edmonton is even called the Mike McDonald Freeway. AK



Mike McDonald



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Big Dave McLean

Big Dave McLean

For close to three decades, Big Dave McLean has been playing and singing the blues.

It was through the folk revival of the '60s that Dave was introduced to the acoustic sounds of the country blues. He started out on harmonica in the early '60s and had his first guitar lesson from John

Hammond at the Mariposa Folk Festival in 1969. Hammond and Muddy Waters became Dave's lifelong musical heroes and friends.

Over the years, Dave has continued to perform at folk and blues festivals, clubs and pubs across Canada, including more than a dozen appearances at the Winnipeg Folk Music Festival. In 1993, in cooperation with CBC Radio, Stony Plain Records released a compilation of Canadian blues performers that included Dave's original song, "TV Preacher Blues." It went on to win a Juno in the best blues/gospel category.

Over the past year, Dave has finished two new recordings, one with long-time friend Colin James and his band, and an acoustic blues duo recording with bluesman extraordinaire Tim Williams. CW



Jay McShann

Jay McShann

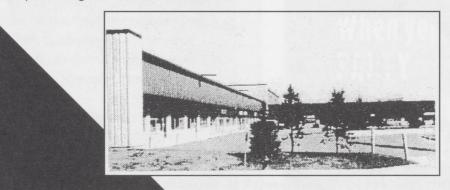
Jay McShann's career spans eras, not decades. And it was back about 50 or 60 years ago that he made his first splash in Kansas City, which was as well-known for the Kansas City sound as Detroit would later become known for Motown.

McShann assembled one of the best of the KC big bands

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Suite 1604 - 9747 - 104St. Edmonton, Albert T5K 0Y6 of the day—the only band which rivalled his was that of Count Basie. Members of his band included Charlie Parker, Jimmy Witherspoon and Walter Brown.

After World War II, McShann gave up his big band and put together a smaller combo, which also included Witherspoon. This new combination played swing-flavored blues and R&B through the mid-West to the west coast until rock and roll emerged in the mid-'50s. McShann resumed touring about 30 years ago and has enjoyed international success ever since. SA

Buddy & Julie Miller

Julie and Buddy Miller met in a band called, appropriately enough, Partners in Crime. It was this stint in Austin in 1976 that brought together these two giant talents in the folk-country scene. Now centred in Nashville, they have created a niche for themselves within that city and have been making stellar music with their friends and each other for HighTone Records.

Buddy, an unassuming



Buddy Miller

singer-songwriter and guitarist, is suddenly one of the most sought after talents in or out of Nashville. Three songs on his debut 1995 CD, *Your Love and Other Lies*, were covered by other artists, including Brooks and Dunn, and Steve Earle called it "the country album of the decade."

No stranger to Edmonton, Buddy played in our city with Emmylou Harris two years ago when he was a member of her band, Spyboy. Recently, Buddy became a pivotal member of Steve Earle's touring entourage, and Buddy and Julie were back here to open for Steve when he played the Winspear in March this year.

Buddy began his musical career about three decades ago, and played everything from bluegrass to psychedelic rock. He migrated to San Francisco, Seattle, New York, Austin, Los Angeles and finally Nashville to further develop his diverse musicianship. In 1996 and '97, Buddy toured with Emmylou Harris both as a member of her band and later as an opening act. His most recent album, Poison Love, is deemed as excellence in the world of classic hard country music.

Julie Miller made her professional singing debut at



Julie Miller



the age of 16. People like Jerry Jeff Walker, Muddy Waters, Emmylou Harris and Gram Parsons heavily influenced her to enter the business. After she met Buddy and they settled in Nashville in 1993, the two helped each other out-Julie singing on Buddy's Your Love and Other Lies, and Buddy playing on and co-producing Julie's Blue Pony. Her voice has a worldly innocence and a sensitive honesty that almost defies description, and her lyrics are both touching and eyeopening. LG

Mortal Coil

Mortal Coil is a multi-disciplinary troupe from Vancouver that combines dance (sometimes on stilts), drums, exotic costumes, puppetry and voice to create a variety of performances for all ages.



Mortal Coil

Carmen Rosen, Bessie Wapp, Carrie Nimmo and Denise Galay have each performed in a number of different productions, and also together as the Mortal Coil Performance Society since 1990.

Their most recent hit, *Lava* and *Bones*, has been recreated over 300 times across western Canada and brings to life

geological history—from the Canadian Shield to earthquakes of B.C.—using humorous theatre, dance and song. Look for the volcano dance (on stilts), the discovery of a newly-hatched Styracosaurus and an appearance of T. Rex.

The group's newest production unveiled this year, *If a Tree Falls*, is a 50-minute show about the rainforest and its inhabitants, featuring stiltwalking trees, a bald eagle and an oversized insect devouring its dinner. SA

The Mountain Song

The Mountain Song is a group of First Nations performers who combine contemporary music with traditional Native dances and songs in a unique, theatrical style.

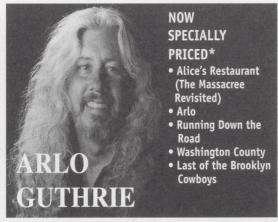
The group's goal is to promote cross-cultural



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The Mountain Song

awareness by entertaining and educating. Each member performs a number of roles, from flutist, percussionist and guitarist, to singer, dancer and storyteller.

While the shows are intended for all ages, one priority is to "instill pride in young people of the importance of maintaining and keeping respect for the their heritage, no matter what their ethnic background." The Mountain Song draws its inspiration from Native traditions and uses the rich cultural history of stories, songs, dances and heroes.

The group comprises

Trevor Prairie Chicken and

Ira Provost of the Peigan Nation, Michael Auger of the Bigstone Cree First Nation, Bruce Mistaken Chief of the Kainai Nation, and Walter MacDonald of the Anishnawbe First Nation. SA

Maria Muldaur

Putting Maria Muldaur on stage with Festival House Band leader Amos Garrett makes sense. In fact, it makes a *lot* of sense if you saw them play together when she was touring to support *Midnight At the Oasis* in 1974.

This album made Muldaur a household name in the '70s as she reintroduced (or

reinvented) the oeuvre of "torch singer." Whether she was belting out a blues song, or teasing and caressing a jazzy ballad, she did it with Garrett playing lead guitar both on the disk and on tour. Anyone who saw them on stage in that '74 tour recognized the chemistry between the two artists. Her vocals and interpretations ranged far and wide, while he provided deft accompaniment, punctuated with scintillating solos.

Muldaur still crosses a number of musical borders with ease, and her albums range from a southern blend of music she calls *bluesiana*, through an acoustic jazz and blues collection. SA



Maria Muldaur

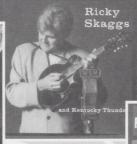


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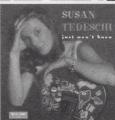
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Muzsikás and Márta Sebestyén

Muzsikás and Márta Sebestyén

Together Muzsikás and Márta Sebestyén have made it their cause to reclaim traditional Hungarian folk music, which disappeared through the dislocation and repression of the Second World War and the restrictive regimes that followed. Their search led them to the legendary district of Transylvania—which is to Hungary what the Deep South is to America—where they took great pains to learn, in its pure form, the music they found.

Muzsikás and Márta now base their music repertoire on the haunting melodies and dances they discovered, and the popularity of Muzsikás' two recent albums, Maramos—the Lost Jewish Music of Transylvania (1993) and Morning Star (1997), clearly demonstrates that the public is begging for the genuine article.

Márta Sebestyén, with "one of those voices that sounds centuries old on a haunting love-stricken ballad" (*Q Magazine*), may be most widely known as the voice of *The English Patient*, though she was actually discovered long before that. At the age of 12, she received a prize for folk singing from the great

Hungarian composer and music educator Zoltan Kodaly.

Muzsikás has also had a long career, most of the members starting as part of a dance troupe in the early '70s. Even now, the group often travel with a duo of dancers, **Zoltan Farkas** and

Ildiko Toth. Mihaly Sipos plays the lead violin, and Laszlo Porteleki, second fiddle. Daniel Hamar plays bass, hammer dulcimer and hit-garden (a cross between a cello and a drum). Violist Peter Eri completes the lineup. AK

Nomos

OK, first things first...what exactly does "Nomos" mean? Good question. Niall Vallely, the band's concertina player and one of Nomos' founding members, heard that it was the Greek word for both melody and nomadism, and both meanings make perfect sense, given what they are doing with their music.

Nomos started in 1990 in Cork, Ireland, where Niall, Frank Torpey and Liz Doherty were students at the University College. From the beginning, their style has centred around technical expertise and mastery over their instruments within Irish traditional music. In addition to that—and this is where the nomadism thing comes in-Nomos takes songs that are hundreds of years old and moves them into today. The group applies modern techniques to ancient songs, and at the same time preserves the magic that makes Irish traditional music so resilient. In addition to Niall on concertina (the younger sibling of the accordion), Vince Milne (who later replaced Liz Doherty) on fiddle, and Frank Torpey on bodhran, Gerry McKee adds the mandocello and Eoin Coughlin lends guitar, bass and his flexible voice, not to mention his natural songwriting abilities, to round out an incredibly talented pack of musicians.

The other thing that attracted attention to this band is its high speed and even higher precision. Nomos stirs up its fair share of energy,



Nomos

so get ready to move! Be it a ballad or a rousing dance tune, the joy these five musicians take in their music can be heard consistently in everything they play. LG

Joan Osborne

Her bio clips describe her in a couple of ways: "gritty soul shouter on the New York club circuit," and as having an "emotionally bottomless blues wail that colors nearly every word she sings."

Joan Osborne paid her dues on the New York club circuit, and her material reflects the influences of Etta James, Otis Redding, Tina Turner and Aretha, among



Joan Osborne



Dan Penn and Spooner Oldham

others. The *Early Recordings* album of two years ago contains much of her material from that period (prior to the mega-successful *Relish*).

Where you come from means a lot, and Osborne's comments about her New York roots and first recordings are revealing. "Because I was singing in bars at the time, I certainly was very influenced and steeped in the blues," she says. "I was really into those rougher textures."

So, when Osborne is on stage, look for a seasoned performer who writes most of her own material. Her band members include Erik Della Penna, Jack Petruzelli and Rick Marrotta. SA

Dan Penn and Spooner Oldham

Not everyone knows Dan Penn, but almost everyone knows his music. Dan has been writing for decades and is nothing short of a driving force in the Southern soul sound. He is the man behind such staple soul songs as "Do Right Woman," "Dark End of the Street," "Take Me (As I Am)" and "You Left the Water Running."

He wrote his first song at the age of 14, a piece called "Is a Bluebird Blue?" It became a hit for Conway Twitty, and Dan hasn't looked back since. His demos of the songs he's written for other



artists are legendary, and his 1973 album *Nobody's Fool* was an instant collectors item. His strength of purpose is hugely admired by fellow performers; he's worked with artists like Janis Joplin, Aretha Franklin, the Bobby "Blue" Band, Otis Redding and **Spooner** Oldham.

Dan and Spooner have been songwriting partners for 30 years and are finally taking their pared down duo on the road. They were prompted to perform and record together after appearing at the In Their Own Words songwriter series at the Bottom Line in New York in 1991. It became the inspiration for their album Do Right Man. In it we hear soul classics in the performers' own words, as well as newlycomposed pieces that are soon to be classics.

Spooner has played keyboards for Joe Cocker, Bob Dylan and Neil Young, to name a few. As well, he helped put both Muscle Shoals Sound and Memphis on the '60s soul map.

It is between these longtime songwriting partners that an interesting perspective lies. This weekend as they perform together, we'll see and hear the expertise of two veteran musicians, the breadth of two writers and the emotional honesty of two artists. LG

The Mike Plume Band

June this year was more than exciting for a local band just now "discovered" south of the 49th parallel.

Edmonton's own The Mike Plume Band is "pumped" about having just signed a deal with the same Nashville-based company that has guided the career of Emmylou Harris for years. And this news was announced only a week after the Alberta



The Mike Plume Band

Recording Industries
Association gave the band five awards, including song and music video of the year for *Rattle the Cage*, and also pop/light rock artist of the year.

The band isn't in a rush to cut its style in stone. Says Plume, "When we get to the point when a big label says, 'What are you guys going to be?,' then we'll have to make a choice."

In the meantime, Plume likes the idea that the band has something for everyone. In live performances, whether it's lock-down rhythm or acoustic songs you want, it's there. Plume's recordings show the same variety with a vengeance. The band's newest album, *Song & Dance, Man*, is a bit gritty and on the rock side, while the previous album, *Simplify*, recorded in one afternoon, is acoustic.

But that's not all. In 1996, there was *Jump Back Kerouac*, described as a stripped-down rock and roll album inspired by asphalt, and, in 1993, *Songs From a Northern Town*, was a study in isolation which Plume put together after his mother died.

Plume lists among his major influences John Hiatt, John Prine, Lyle Lovett, Steve Earle, The Wallflowers, author Jack Kerouac, the movie *The Last Picture Show* (from the

Larry McMurtry novel) and the Alberta town of Bonnyville. Wouldn't you know it—the rest of the guys in the band also spent time in Bonnyville! They are drummer Ernie Basiliadis, bassist Derek Mazurek and lead guitarist Dave Klym. AK

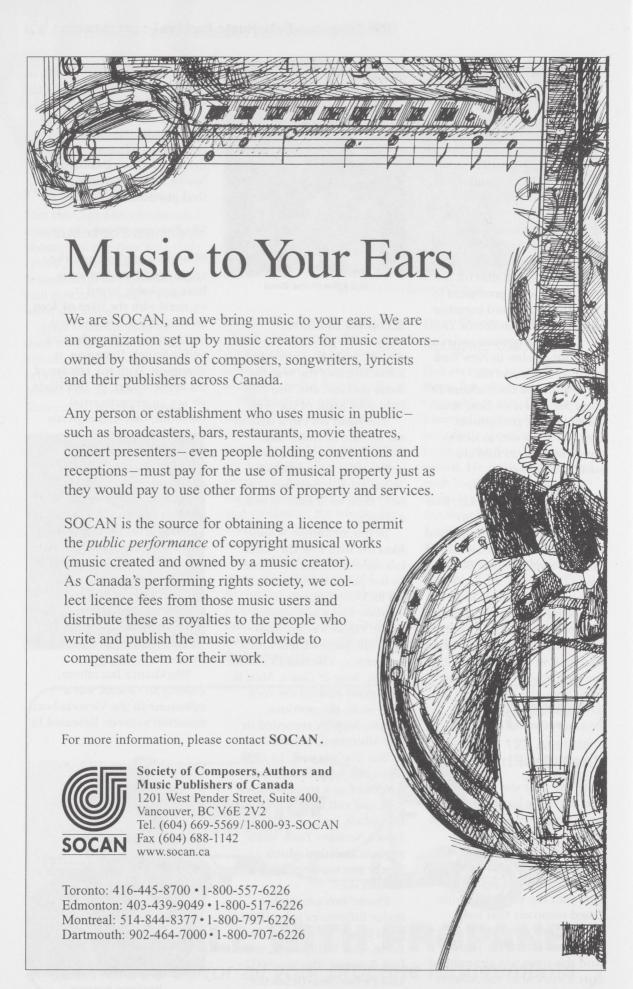
Wyckham Porteous

Most people who know the name Wyckham Porteous have probably heard it equated with the likes of Tom Waits and Bob Dylan. That comparison, although valid and infinitely flattering, is changing. With the release of his latest album, In This World, we see an experimental Porteous, one that expertly tries out new sounds, instruments and vocal qualities. To his trademark deep and gravelly vocal style, he adds inventive soundsunlikely instruments such as Tibetan bells, harmoniums and toy pianos. As Porteous says: "Most people, when they actually realize they can be creative and can forget the stuff they regularly do, respond in an amazing way, and that was certainly the case for me."

Wyckham's last album, Looking for Ground, was a milestone in the Victoria-born musician's career. Released in



Wyckham Porteous



1995, it received rave reviews in Canada, the United States and a number of European countries, and was hailed as a "rock roots masterpiece" by Associated Press. It was also named best roots traditional album at the 1996 Pacific Music Industry Association's annual West Coast Music Awards.

In the first decade of Wyckham's career, he explored the comfortable and well-broken-in folk and rock realm, and he managed to do it with a unique style, a distinctive voice and a natural story-telling soul. Now he has moved away from the easy sound his fans have known to a style his fans and even strangers, will inevitably love. Joining Wickham on acoustic/electric bass is Myk Gordon and Rob Becker on acoustic/electric guitar. LG

Duke Robillard

Duke Robillard used to be a guitarist's guitarist—a treasure and a secret to be kept by the brothers and sisters of the six-string. But that's changed.

It's not that Robillard's lost his virtuosic command. In fact, on his new album, Dangerous Places (Pointblank), his guitar points to nearly every spot on the stylistic compass of popular African American roots music.

What's different now is that Robillard's not just playing for guitarists anymore. His two previous CDs, stoked by the big-label clout of Pointblank/ Virgin Records and subsequent touring, have earned the 40-something native Rhode Islander a swelling international following after 30 years in the trenches. And those ranks grew even more with the release of Bob Dylan's next Daniel Lanois-produced



Duke Robillard

album, which features Robillard's stringing.

"I grew up playing the roots of rock'n'roll, then discovered R&B and jazz," says Duke, "and I like to touch on all of those, because musically that's who I am. It's all American music, and it stems from the blues." And, no matter what the flavor, it's all Duke's blues.

Duke Robillard on guitar, Martin Richards on drums, Dennis Taylor on sax, Doug James on baritone and tenor, and John Packer on bass, make up the band. CW



Don Ross

Don Ross

Guitarists will be hauling their sleeping bags into the line-up to get a front row seat for **Don Ross**. It's been 10 years since he became the first Canadian to win the U.S. National

Fingerstyle Championship, and he hasn't rested on his laurels.

His playing has been mentioned in the same paragraphs as that of John Fahey, Leo Kottke and Michael Hedges, but his formative years were in high school punk and rock bands. In time he left that behind and basically taught himself to play well enough to get into York University's music program.

Since graduating, he's released four albums, most recently *This Dragon Won't Sleep*, and toured extensively. He's been to Japan and has gathered a following in the U.S., as well as at the Montreux Jazz Festival.

But don't try to pin down his style, because he's also been featured with a symphony orchestra as well as at most of Canada's folk festivals. So, air out the sleeping bag and watch for the workshops. SA

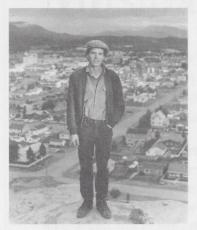
Yan Kuba Saho

Yan Kuba Saho, a Mandinka griot (that is, a praise singer) and Daniel Janke, a Canadian composer and producer (that is, he twiddles knobs, eh?) are combining their vast musical knowledge at the Edmonton Folk Music Festival this year.



Yan Kuba Saho

The focal point of their performance, the *kora*, is a stringed, gourded instrument comparable to a lute. It has been used by griots in West Africa (including Gambia, where Yan Kuba Saho hails from) for centuries. Yan himself has been playing since he was 10 years old, when he studied the traditional nomadic way of the Mandinka



Daniel Janke

griot. Since then, he has become a teacher, a highly respected musician and a community treasure, as well as a touring act. He has performed in Europe, the United States and Canada, and his first CD has just been released on the U.S. Music of the World label's Latitude series.

Appearing with Yan Kuba Saho is Daniel Janke, who splits his time between Whitehorse and Toronto. He composes music for films, produces albums and has just released his own, entitled In A Room. Here, he weaves elements of blues, jazz, folk and African rhythms into an interpretive, innovative style. He learned how to play kora from Yan Kuba Saho, as well as from the late Jali Nyama Suso. In turn, Daniel produced the recordings for Saho's CD release, LG



Martin Sexton

Martin Sexton

Spontaneity is the name of Martin Sexton's game. He works without set lists, and he can improvise from a plethora (that's right, I said "plethora") of vocal styles. At one moment he's a growling bluesman; the next moment he's yodelling. And then he's singing in a





Silk Road

blistering falsetto, or doing a mean imitation of Billie Holiday. With a singer-songwriter and guitarist whose early vocal influences were Stevie Wonder, Willie Dixon and Howlin' Wolf, and who often draws comparisons to Van Morrison and Al Green, you know the result will be something pretty spectacular.

And spectacular he is. Sexton has gone from busking in the subway stations of Boston to sharing the stage with the likes of John Hiatt, Jackson Browne, Art Garfunkle and Stephen Stills. He's won four Boston Music Awards for outstanding male vocalist and outstanding male songwriter, as well as the National Academy of Songwriter's artist of the year award, in 1994. He's released two albums, Black Sheep (1996) and In the Journey (1992), a self-released project that sold 20,000 copies from concert sales alone. And, with his new album set for release, we're lucky enough to have him at our festival for the second time.

Martin's music is a blend of everything from gospel to pop to soul, and, like the late Ted Hawkins, who was also a major influence, he brings the acoustic guitar into his R&B style. LG

Silk Road

One of the remarkable things about folk music is that it comes from anywhere that music has evolved as the voice of a people. In Silk Road, Shirley Yuan, Zhi Min Yu and Qui Xia He celebrate the traditional music of China. The group's raison d'être is to develop and preserve Chinese music, period. Its Eastern influence incorporates several traditional Chinese instruments: the pipa (Chinese lute), the erhu (Chinese violin) and the ruan (Chinese guitar).

Though a multicultural synthesis wasn't part of the original plan when the group formed in 1991, Silk Road has done far more than retain its Chinese core. It has expanded in scope to include samplings of musical varieties found in Canada and developed some surprising blends with Western performance techniques and Brazilian, Celtic and jazz music.

Featured on the group's recent recording, *Endless*, are Brazilian jazz guitarist Celso Machado, jazz bassist Rene Worst and Irish multi-instrumentalist Loretto Reid. The special guest dizi (Chinese flute) player is Chai-Man Cheng. In all, Silk Road vividly demonstrates that music is the international language. AK

Martin Simpson

Since appearing at the festival in 1996, **Martin Simpson** has garnered more accolades—the most significant being the selection of *Cool & Unusual* for the Number 10 slot on *Folk Roots* list of top albums of '97.

Regardless of who finished where, Simpson is continuing his mission to provide a new perspective on the origins of a variety of types of folk music. "For years people would tell me, 'You should make up your mind what you want to play; you can't play all these kinds of music," he says. "The whole idea for this album was to explore the relationship between English, Irish, Scottish and African-American music, because where those all come together is the essence of American traditional, old-timey music."



Martin Simpson

Given his well-documented guitar virtuosity, Simpson has the ability and the breadth of experience to shed a special kind of light on what has become so broadly-termed "folk music." SA

Chris Smith

Edmonton singer and songwriter **Chris Smith** has paid his dues, both as a guitar player and as a frontman, and he's finding himself shoulder to shoulder with many of his old friends at this year's festival.



Chris Smith

It's interesting to note that when Smith was getting started he expected songwriting to be "a sideline to his guitar playing." Then words began getting under his skin, and now he's known for writing songs that have a depth of meaning and imagery as much as he's known for his guitar playing, which is "aggressive, but with a keen sense of melody." As Culture Shock once said, "Smith's songs are his observations on life. The style is folksy but with an edge ..."

These days, Smith is playing and singing solo, for the most part, going back to where he began. He speaks of the solo player's need to establish a relationship with the audience. "It's a little like being a high wire act with no net," he says. "The thrill of the height is as great as the distance to fall." AK



Chris Smither

The man bent over his guitar, A shearsman of sorts. The day was green.

They said, "You have a blue guitar, You do not play things as they are."

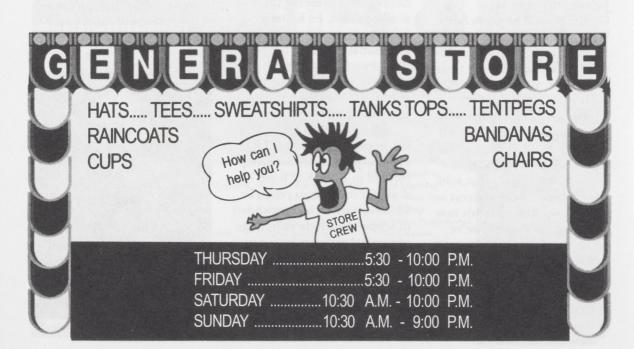
The man replied, "Things as they are Are changed upon the blue guitar."

And they said then, "But play, you must, A tune beyond us, yet ourselves,

A tune upon the blue guitar Of things exactly as they are."

With only a nudge from an uncle, **Chris Smither** started playing music as a kid growing up in Crescent City in the late 1950s. "Uncle Howard gave me a ukulele. He showed me that if you knew two chords, you could play a lot of the songs you heard on the radio. And if you knew three chords, you could pretty much rule the world."

With his rhythm and percussive-style guitar playing, Chris is etching a deep impression in the world of American roots music, playing mostly on the "sweet side of the blues" (*Utne Reader*). Carefully crafting his songs and style, he's a "one man band to the bone," just like he says in his song "Help Me





Chris Smither

Now" on his latest recording, *Small Revelations*.

After spending his teenage years woodshedding to perfect his craft, then winning a battle of the bands, Chris went in search of a place where he could develop a career playing his guitar. "There's a certain amount of hipness, rightly or wrongly, associated with New Orleans," he comments, "but at that time I was a big fish in the little pond of New Orleans' folk music."

In the mid-'60s, Chris headed to Boston, his home ever since, where acoustic music was flourishing in streets, coffeehouses and homes, and it was there that Chris met Bonnie Raitt (who refers to Chris as "my Eric Clapton") when they lived in the same neighborhood, and they've been close friends ever since.

Soon he was playing regular gigs on the northeast music circuit. After recording two successful albums in the early '70s, and a third that fell through the cracks in a corporate restructuring, Chris underwent a bit of a lapse until 1985 when he returned to the studio to produce *It Ain't Easy*. And by the early '90s Chris was back at it, writing and recording his music and touring the U.S.,

Canada and Europe.

His 1991 live album, Another Way to Find You, was followed by Happier Blue, which received the National Association of Independent Record Distributors award as the best folk recording of 1993, and was the first of his albums to hit the Triple-A radio charts. His 1995 release Up on the Lowdown rode the crest of the newly formed Americana wave, an alternative country radio format in the South that plays a more sincere adult music to an audience often forgotten in the big business world of pop music.

Though the seed was planted in his youth, it wasn't until 1989 that Chris Smither became "the man with the blue guitar." It wasn't until his guitar-an old Epiphone, which he'd been playing for 25 years—was close to "toothpicks" that he ventured to look for another. What he found was a blue—bright blue—Alvarez guitar. "I was crazy about Wallace Stevens' poem called "The Man with the Blue Guitar." That guitar "spoke to me immediately because it was blue." LC

Bob Snider

Bob Snider is sure to be the most eccentric, easy-going act at the entire festival—no easy



Bob Snider

feat! Here's how he describes his job: "I just have to go sit on stage for 45 minutes then — coffee break. On a big night I put in another 45 minutes then another coffee break."

Everybody loves Bob. Literally. Fans and fellow musicians have continually supported him from the beginning of his career, and word of mouth continues to be a major way of gaining listeners. He was discovered by local musicians in Toronto in the late '80s and has since opened for Blue Rodeo and Moxy Früvous, "fronted" the band Superfriendz, stagedived while singing with hHead, not to mention the 1996 release of Poetreason, a CD featuring Bob's songs as performed by various Canadian musicians.

Speaking of Bob's songs, you can't help but be enthralled by them. His style oozes familiarity, but each song grasps your attention whether you're hearing it for the first or the eighty-first time. He has released two independent cassettes and three albums with EMI in the past 12 years. He's performed countless times on college radio and CBC affiliates across Canada, not to mention being featured on Morningside, Gabereau and Definitely not the Opera. He's toured the continent and appeared in many theatres and clubs, and on festival stages. Not bad for a guy who started out busking the streets of Toronto.

A guy once came up to Bob after a show and said, "You're the black-sheep-of-the-family-uncle I never had." That was his favorite moment as a performer. LG



Spirit of the West

Although based in Vancouver, Spirit of the West went far afield to record Weights & Measures, its fifth Warner release. Off to the green pastures of Devon, UK, the four-piece group spent the spring of '97 at Presshouse Studio, near Exeter. The change of scenery was beneficial ... without a doubt it's the group's most adventurous and satisfying album yet. Spirit of the West has captured the mood and flavor of its travels on this newest collection. From heartrending traditional Celtic tunes to blistering motifs reminiscent of the Far East, this album sounds worldly.

Formed as a folk trio in 1983, Spirit of the West has certainly been through a few changes. But founders Geoffrey Kelly and John Mann have continued to pen songs that move heart and mind, while bandmates Hugh McMillan and Vince Ditrich have grown ever more dextrous in adapting and interpreting the compositions.

Their songs, topical and provocative, still retain the pop sensibility which has always been a feature of Spirit of the West. Challenging yet appealing, passionate yet thoughtful, the group's material wears well. Grooves slink and glide, melodies dance about imaginatively, and the lyrics display more facets than cut crystal. CW

Mark Sterling Band

Anyone who caught last year's Sunday "Porch Songs" workshop with Mose Allison, Willie P. Bennett, Colin James and Colin Linden should also remember Mark Sterling playing harmonica and dobro. He held his own in some pretty strong company and



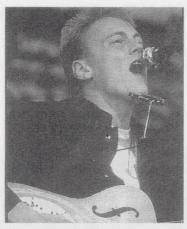
Spirit of the West

earned a return invitation with a higher profile.

Mark is a local boy, and at the time he'd been back for over a year after spending three years in Toronto with Hemingway Corner. That Sunday afternoon workshop was his first live appearance in a year; since then Sterling has been a regular performer on the local scene.

Local blues adherents have been catching him at the Full Moon Folk Club, the Sidetrack and the Power Plant, but he's also opened shows across the country for Jann Arden.

In addition, he's put out a self-titled album that's received a favorable response—particularly on CKUA. And he's also teamed up with **Mike Lent** on bass, **Calvin Vollrath** on fiddle, and



Mark Sterling Band

Gord Matthews on guitar, for expanded live dates. SA

Sweet Honey in the Rock

Sweet Honey is a Grammyaward-winning a cappella ensemble with deep roots in the sacred music of the black church—spirituals, hymns, gospel—as well as in jazz and blues. The Sweet Honey experience is like no other. Five African American women join their powerful voices, along with hand percussion instruments, to create a blend of lyrics, rhythm, movement and narrative that relates history, points the finger at justice, encourages activism and sings the praises of love. The music of Sweet Honey speaks out against oppression and exploitation of every kind.

The members of Sweet
Honey In The Rock are
committed to evolving
individually and collectively as
musicians, composers,
arrangers, singers and
storytellers. While open to
collaborations and exploring
new ways of communicating
with their audiences, they are
dedicated to preserving and
celebrating African American
culture and singing traditions.
Based in Washington, D.C.,
their roots are in a vocal



Sweet Honey in the Rock

workshop founded by **Bernice Johnson Reagon** (Professor of
History at The American
University and Curator

Emeritus at the Smithsonian Museum of American History) at the DC Black Repertory Company in 1973.

Besides Reagon, the members of Sweet Honey are: Ysaye Maria Barnwell, Nitanju Bolade Casel, Aisha Kahlil, Carol Maillard and sign language interpreter Shirley Childress Johnson. Although a live concert performance is the premier Sweet Honey in the Rock experience, this group has a serious recording output, with more than 14 releases to their credit, beginning with Sweet Honey in the Rock (Flying Fish, 1976). The quintet, whose words are simultaneously interpreted in uniquely expressive American sign language, demands a just and humane world for all. CW



Tapia Eta Leturia

Have you ever heard of Euskadi? If not, you're not alone. It is a region in Europe, and the name is unfamiliar even to those living just outside its borders. The Basque culture originates from this region, and **Tapia** eta Leturia is a duo that is determined to give North America a more insightful look into their Basque origins.

Their music is trikitixa—not Spanish, not Celtic, but Euskal—and even though you can hear traces of the others throughout, it definitely possesses its own character. Trikitixa, a two-row melodeon. is also the main instrument contributing to the Basque musical style. It's the instrument that Joseba Tapia plays in this energetic and impressive duo. Tapia's been called one of the most highly acclaimed accordionists of Euskadi, and he is certainly one of the giants in his field. (He has even been credited with bringing the tradition of the trikitixa back to the Basque country.) Folk Roots calls Tapia "One of the most innovative trikitilari [players]... He plays with style and syncopated kick."



Tarika

Xabier Leturia rounds out the duo with his unbelievable pandero (tambourine) talent. It may be hard to believe, but this man can make more music with a tambourine than most can make with a full drum kit.

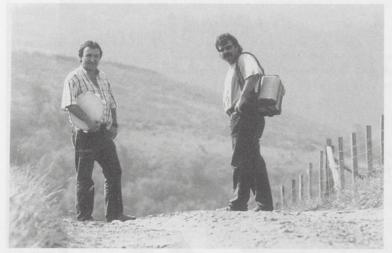
With these two seemingly small instruments, Tapia eta Leturia create a huge, energetic sound. From wild fandangos to Argentine tangos, from Cajun and Tex-Mex music to an old Beatles tune, they show their unbelievably wide range and their ability to integrate contemporary musical flair with a strong tradition. LG

Tarika

Tarika means simply "the group" in Malagasy, and is the second incarnation of the band assembled by Hanitra (pronounced "Anch")
Rasoanaivo. She launched her first group as Tarika Sammy in 1991, and they stayed together for almost three years.

Hanitra is joined by her sister, Noro, as well as three of Madagascar's top young roots musicians. Donné, Ny Ony and Solo are multi-intrumentalists who play traditional and customized Malagasy instruments, such as the marovany (box zither), valiha (bamboo zither), and kabosy (the small Malagasy guitar). Vocal harmonies and extensive dancing are also part of their performances.

Tarika's most recent album was released last year and spent eight weeks on top of the European world music charts. Curiously, the original Tarika promoted Malagasy women's issues, and the current album is described as including "powerful historic and political themes." SA



Tapia Eta Leturia



Linda Tillery and the Cultural Heritage Choir

Linda Tillery and the Cultural Heritage Choir

In 1992, Linda Tillery came across a treasure trove of field recordings of traditional African-American music. Within months, she assembled the Cultural Heritage Choir to perform spirituals, work and play songs, field hollers, and other slave tunes in the folk tradition.

"I did not know what I was searching for," she says, "but I knew it would have an historical as well as an educational focus. I also knew that it would enable me to feel more complete as an artist and as a human being. I stumbled upon it and I knew right away that it was right for me."

Today the Cultural Heritage Choir—featuring Rhonda Benin, Elouise Burrell, Melanie DeMore and Emma Foster-Fiege—is one of the most vital performing groups in its field. Solidly rooted in the past, all the way back to the Gullah culture of the South Carolina and Georgia Sea Islands, the choir has a powerful vision of the future conveyed through its songs and chants in such stylistic forms as call-andresponse, multi-layered

harmonies and repetitive verse. The choir's repertoire also includes sermons, folk tales, polyrhythmic percussion and dance.

A San Fransisco native and a pioneer of women's music long heralded for her powerful R&B, jazz, pop and gospel singing, Tillery says that putting together the Cultural Heritage Choir to perform spirituals and other forms of "survival music is like putting on a pair of shoes that were made just for you by the best cobbler in the world; they are comfortable, they are one with your foot, and you can walk all over God's heaven."

Toots & the Maytals

This future legend, who coined the name reggae with his 1968 song "Do the Reggay," started his singing career at the age of seven in the church choir. Fredrick (a.k.a. Toots) Hibbert was born and raised in May Pen, Clarendon, West Jamaica, one of a family of seven.

Before long, however, he set out on his own, leaving home as a teenager and moving to Trench Town, where he met **Raleigh Gordon** and **Jerry Mathias**. It wasn't all that easy for the Maytals trio to get its start, though singing for Clemen Dodd, known as

Sir Coxone from Studio One, certainly helped. After that, the Maytals began to take hold. They introduced a new style ska beat, one that had a spiritual feel and earned them the description "a revivalist, churchical group, in the same spirit as [Toots'] childhood friends, Justin Hines and the Dominoes."

A trio couldn't contain Toots & the Maytals for long, and they've incorporated a number of other regular and sessional players, among them guitarists Radcliffe Bryan and Carl Harvey; vocalists Ryan Hibbert, Leba Hibbert and Marie Gittens; drummer Paul Douglas; keyboard player Charles Farqueson; and bass player Clifton Jackson.

Their album *Knockout* (1981) sold gold in New Zealand, and one of the songs on the album, "Beautiful Woman," went platinum. Many international artists, including Bonnie Raitt, The Clash, Robert Palmer and The Specials, have covered Toots' songs. Both the Maytals' 1990 live album and *Toots and the Maytals in Memphis* (1988) have been nominated for Grammy awards.

Back home in Jamaica, Toots' name has been a household word for 20 years, winning him Jamaica's Order of Distinction for his musical contribution. AK



Toots & the Maytals

saturday

	stage 1	stage 2	stage 3
11 a.m.	laugh track Norman Foote Bob Snider Barachois	ragged pups Bill Bourne Wyckham Porteous Luann Kowalek	concert Mark Sterling Band
12 p.m.	Colin Hay	Myk Gordon	11:45 p.m. concert Big Dave McLean
	12:15 p.m. concert Moe Berg	12:15 p.m. concert Chris Smither	12:30 p.m. guitar world
1 p.m.	concert Jerusalem Ridge	concert Paul Kelly	Martin Simpson Don Ross Kenny Smith Mike Henderson
2 p.m.	main sta		Mapfumo cks Unlimited
3 p.m. 4 p.m.	do right people Amos Garrett and the Festival House Band Maria Muldaur Dan Penn and Spooner Oldham	acadian two-step Barachois Balfa Toujours concert Nomos	influences Roy Forbes Billy Bragg Ramblin' Jack Elliott Arlo Guthrie
	4:45 p.m.	Nomos	4:30 p.m. scatterlings
5 p.m.	concert Mike Plume Band	concert Bill Bourne	of africa Hanitra Rasoanivo Tarika Yan Kuba Saho and guests

workshops

stage 4	stage 5	stage 6	stage 7
the jigs up	highly strung	voices	concert
Tammy Rogers	Terry McDade	Karen Matheson	Mortal Coil
Charlie McKerron	and the McDades	Lhasa	
Laszlo Porteleki	Yan Kuba Saho	Márta Sebestyén	
Mihaly Sipos	Silk Road	Martin Sexton	
mandolin wind	Celso Machado		concert
John Reischman			Ramblin'
Gerry McKee			Jack Elliott
Manus Lunny	12:30 p.m.	12:30 p.m.	
Don Rigsby	muse sings	a sense of place	
what's on the box	Roy Forbes	Kevin Welch	concert
Donald Shaw	Richard Buckner	Chester Knight	
Niall Vallely	Susan Crowe	Alvin Youngblood Hart	Linda Tillery and the Cultural
	Luann Kowalek	Ray Bonneville	Heritage Choir
Tapia Eta Leturia			
	as Mapfumo lacks Unlimited	main st	cage
the trouble	in the tradition	the edmonton	concert
with normal	Lonesome River Band	fleadh	The Mountain Song
Paul Kelly	Silk Road	Spirit of the West	0
Mike Plume	Muzsikás with	Karen Matheson and	
Kieran Kane	Márta Sebestyén	Donald Shaw	
Moe Berg	Celso Machado	Tapia Eta Leturia Michael McGoldrick	concert
			Terry McDade
4:15 p.m.		4:15 p.m.	and the McDades
Richard Flohil	4:30 p.m.	concert Richard Buckner	
interviews	my old friend	with Eric Heywood	
	the blues		
Colin Hay	Martin Simpson	concert	concert
Ramblin' Jack Elliott	Alvin Youngblood Hart	Jay Farrar	Norman Foote
	Chris Smither	with Eric Heywood	
	Ray Bonneville		
see line	oup on page 112	main st	cage

sunday

	stage 1	stage 2	stage 3
ll a.m.	the seven deadly sins Moe Berg Kieran Kane Tammy Rogers	concert Alvin Youngblood Hart	concert Martin Simpson
12 p.m.	Martin Sexton Chester Knight 12:30 p.m. dirt road blues	concert Celso Machado	gospel Linda Tillery and the Cultural Heritage Choir The Holmes Brothers
1 p.m.	Big Dave McLean Chris Smither Mark Sterling Band	concert Don Ross	Sweet Honey in the Rock Maria Muldaur
2 p.m.	main sta	ge the dead 1	reckoners
3 p.m. 4 p.m.	together Duke Robillard Band Jay McShann	c e ilí Barachois Nomos Tapia Eta Leturia	dance and celebrate Bill Bourne Balfa Toujours Don Ross
5 p.m.	4:15 p.m. blues jam Maria Muldaur The Holmes Brothers Big Dave McLean Mike Henderson Alvin Youngblood Hart	4:30 p.m. this old world Colin Hay Martin Sexton Jennifer Kraatz Bob Snider	4:30 p.m. writers and company Roy Forbes Dan Penn and Spooner Oldham Paul Kelly Chris Smither
6 p.m.	main stag	ge see lineup	on page 112

workshops

stage 5	stage 6	stage 7
session Nomos Terry McDade and the McDades	cover songs Kevin Welch Richard Buckner Ramblin' Jack Elliott Mike McDonald	concert The Mountain Song
my hometown Roy Forbes Ray Bonneville Arlo Guthrie Chris Smith	12:15 p.m. concert Jennifer Kraatz	concert Silk Road
concert Colin Hay	goin ⁹ up the country Wyckham Porteous Ronnie Bowman Kenny Smith Jennifer Gibson	c on c ert Tapia Eta Leturia
ad reckoners	main st	cage
jammin ⁹ Jerusalem Ridge Silk Road Celso Machado	folk festival quiz Richard Flohil Mitch Podolak Spirit of the West Jennifer Gibson	concert Mortal Coil
	Ramblin' Jack Elliott Moe Berg Wyckham Porteous	concert Norman Foote
4:30 p.m. globalization	4:30 p.m. old songs/	
Linda Tillery and the Cultural Heritage Choir Chester Knight Tarika	new songs Richard Buckner Jann Arden Jay Farrar Lhasa	concert Barachois
	session Nomos Terry McDade and the McDades my hometown Roy Forbes Ray Bonneville Arlo Guthrie Chris Smith concert Colin Hay ad reckoners jammin' Jerusalem Ridge Silk Road Celso Machado 4:30 p.m. globalization Linda Tillery and the Cultural Heritage Choir	session Nomos Terry McDade and the McDades Terry McDade and the McDades Terry McDade and the McDades Richard Buckner Ramblin' Jack Elliott Mike McDonald my hometown Roy Forbes Ray Bonneville Arlo Guthrie Chris Smith concert Colin Hay goin' up the country Wyckham Porteous Ronnie Bowman Kenny Smith Jennifer Gibson ad reckoners jammin' Jerusalem Ridge Silk Road Celso Machado Celso Machado Tolk festival quiz Richard Flohil Mitch Podolak Spirit of the West Jennifer Gibson Ramblin' Jack Elliott Moe Berg Wyckham Porteous 4:30 p.m. globalization Linda Tillery and the Cultural Heritage Choir Chester Knight

family area

some stringy things

saturday & sunday activities

11 a.m. to 5 p.m. crafts, bandannas and face painting

11 a.m. to 6 p.m. activity inflatable jumper

9:30 p.m. to 10:30 p.m. lantern parade

Get ready! Get set!
Grab a piece of string
and play! It's time to get
all tied up in fun as we
present this year's
theme "string things!"
This hands-on family
area strings together
the opportunity for
all ages to create
masterpieces, play on
giant inflatable jumpers
and listen to music that
will have every one
wiggling and giggling.

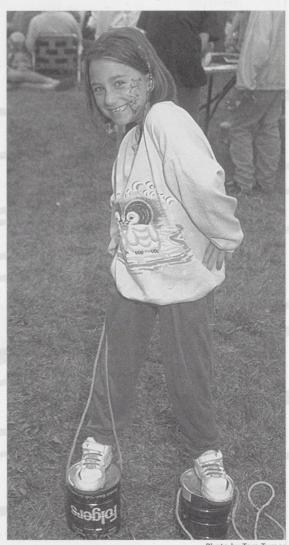


Photo by Tom Turner

all tied up in fun!

How many things can you do with a piece of string? Join our finely strung craft leaders and learn the fine arts that "tie it all together."



Photo by Tom Turner

bandannas

Fit to be tied

Tie and dye your favorite bandanna and then string it around your head.

face painting

Weave a world of wonder as you enter the fantasy face zone!



Photo by Anita Maloney

string a line storytime

Story tellers will string you their lines in stories woven together with fibres of fun.



If you are this year's picnic, hockey wind-up, grad, event or party planner your worries are over!

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Call for more information ..

449-4428

Photo by Frank Gasparik

the be-bop art shop

Saturday 11 a.m. to 6 p.m.

This is a visual art tent for Hip Cats and Cool Kids who are into the art groove! Be sure to drop in on the Family area, get down, and create groovy musical instruments.



proudly presented by the Edmonton Art Gallery

folk lantern parade

Watch for the Parade of Lanterns on Friday and Saturday night after dark when large lanterns will be paraded on the hill, creating a bright glow of light through the crowd.

The lanterns are made by festival volunteers before the festival, and they represent the various crews that produce this fabulous festival. We, the volunteers, would like to take this opportunity to thank the patrons for making this festival so successful and enjoyable.

Everyone is welcome to join in the fun.

If you have a lantern that you wish to carry in the parade, please join us by the First Aid tent at 9:30 p.m. on Friday or Saturday night.



Imagination Market



Brought to the Folk Fest by



I.M.'s Festival Sponsor

Edmonton's source for reclaimed art material And 10 years old Too! Ph 413-9326 for info on the store & programs.

children under 7

Please remember to bring a grown up to play with you. All unaccompanied children will be taken to the lost kids area.

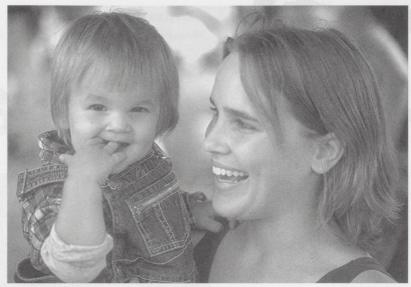
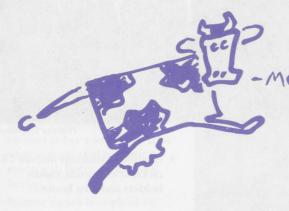


Photo by Tom Turner



parents

- Please remember that little ones dehydrate quickly, so watch those liquids.
- Sunscreen and hats are a must for the whole family.
- Don't forget the bug spray.

lost kids

Although we make every effort to ensure your child has a safe place to play, we cannot take the place of watchful parents.

- We urge you not to leave children unattended
- Lost children (and lost parents) will be taken to the Lost Kids area in the Journal Information Tent.



crafts

Saturday 10 a.m. to 8 p.m. Sunday 10 a.m. to 7 p.m.

Avalon Sunset Candles

- Wonderful honey-scented beeswax candles handcrafted by Carla and Sean Jackson.
- These candles burn with a golden light to brighten and warm any room.

Bubbly Moss Productions

- Animation artist Uma
 Viswanathan creates one-of-a-kind hand-painted tote bags and T-shirts.
- Packs of original note cards are also available.

Myrtle Calahaisn

 Hand-made Native crafts featuring traditional bead and quill work created by Myrtle and family.

Country Blues

- Always blue is the theme here.
- Creative trio Zola Bruneau, Jane Remple and Anne Redekopp work with recycled denim to create knapsacks, purses, hats, caps, barbecue aprons, tablecloths, placemats and more.

David Dezignz

- Gerry David works with "found materials" such as antique glass and wind-fallen willow to create unique earrings.
- Original artwork features terracotta tiles, rice and watercolor papers.



Photo by Tom Turner

Dream Weavers

 In Judy Dumont's family business, they create traditional and contemporary dreamcatchers, unique jewelry and crafts using willow, leather and other natural materials.

Earth Weave Clothing

 Julie Nedham puts her talents into creating environmentallyconscious clothing featuring 100 per cent hemp and organic cotton fabrics, vegetable dyes and wooden or tagua nut buttons.

Emma & Nona

 The creative talents of Emma Heyes and Nona Tickner merge to produce one-of-a-kind, originally designed handprinted dresses.

Front Step Forge

 Shawn Cunningham creates hand-forged wrought iron pieces that range from traditional to expressive contemporary work. Interior furnishings include CD racks, drawer pulls, candle holders and coat hooks.

Dylan George, Derrek Perron & Steven Svenson

 This three-some produce postgothic jewelry and eclectic craft work with recycled electronics, found-art, fimo, papier mâché and chainmail.

Guitare Classique

- D'arcy Greaves' skilled work results in handcrafted guitars, dulcimers and mandolins.
- Assorted picks, strings and books are also available.

Ingoma Musical Instruments

- Pixie and Chad Johnson-Waller offer traditional Celtic instruments and the ancient flute known as the ocarina.
- Their talents are also evident in their west African-styled jewelry.

Isis Jewelry Design

 Jewelry featuring metals, stone and clay are found among Tracy Brown's collection of beautiful work.

KTA Design

- Painter Karen Arnett displays her original artwork.
- Phyllis Dory contributes handpainted ceramics, one-of-a-kind jean jackets, side-mirror picture frames and time piece pins.

LC Originals Handcrafted Hats

- Linda Cameron's unique braided fabric hats are crushable, colorful and comfortable, with many styles and color themes to choose from.
- Pick up a decorative hat pin while you are at it.

Mandrill Design

- Brigitte Lafare's handiwork is evident in her selection of hats, vests and assorted accessories made with fleece, cotton and burlap.
- Brigitte's work is inspired by traditional Eskimo designs, nature and animals.

Moon Over Cabo Designs

- Original beadwork hand-made by Corrine Zozula features fimo, gems and hemp.
- Many pieces are created especially with young folks in mind.

Native Bungalow Designs

- Helen Winter's exquisite artistic jewelry reflects the surrounding landscape.
- Wearable small scale sculptures incorporate fine metals, granite and semi-precious stones.

Nikki 6 Metal

- Unique jewelry from Nikki Riedmueller features copper, brass and silver metals blended into original designs.
- Pendant necklaces make use of hand-dyed hemp ropes.

Occidental Oriental

- Talented Belmonte sisters Debra and Brenda practise the timehonored technique of ribbon embroidery to produce distinctive jewelry and accessories.
- Other materials used include silk, cotton, semi-precious stones, beads, fimo and wood.



Photo by Tom Turner



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- Discounts

FULL MOON FOLK CLUB

"Quality folk/roots music in a comfortable, smoke-free setting"

FALL 1998 LINEUP

September 12	Garnet Rogers
September 26	The Mollys
October 10	Mr. Mole/Grass Routes
October 23	Willie P. Bennett
November 7	2 Jims
November 20	Jez Lowe
November 27	Trilogy: 2000 Years of Christmas

Origin Jocelyn

- Silversmith Jocelyn Gourlay-Morgan creates beautiful jewelry using sheet, wire and cast charms in 14-karat gold and sterling silver.
- Look for accents of stamped symbols and gems to suit women or men.

Patricia Prince

- Dragons and frogs are just two of the possible creations found among Patricia's hand-sculpted clay and porcelain works.
- All pieces are kiln-fired and hand-painted.

Peace, Love & Happiness

- Jennifer Landry and Sue Maurik work with rayon and 100 per cent cotton to produce vividly hand-dyed clothing and accessories.
- The many styles and designs are suitable for young and old, male and female.

Quatrefoil Designs

• The merged skills of Stuart Ballah and Ritchie Velthuis bring you unique, colorful pieces of embellished glasswear, mirrors, clay sculpture and earrings.

Michelle Ratz

- The method of horseshoe brazing is the technique behind Michelle's decorative pieces.
- Angels, candle holders and wall script are found among Michelle's work.

Saji Designs

- Jeweler Jim Nieman handcuts and pounds gold, silver and copper metals to produce earrings and necklaces.
- Each piece is handpainted and lacquered to create a durable and unique piece of jewelry.



The Spoonman

- Wearable antiques is the best way to describe the silverplated and sterling silver creations by Ray MacNeil.
- Handcrafted from spoons, forks and knives, Ray works these items into rings, tie pins, belt buckles, wind chimes, and even book ends.

Sunburst Crafts

- Murray and Annette Anderson have been producing their unique style of tooled and airbrushed leather work for over 23 years.
- Their specialties include note, blank and address book covers, wallets and ID holders.





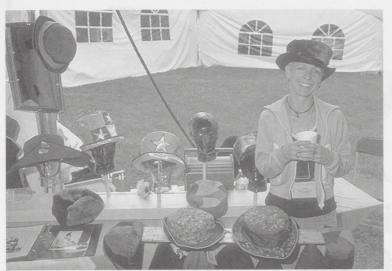


Photo by Tom Turner

Timeless Instruments

- · David Freeman has been building string and fretted instruments since 1980.
- · David now puts his skills toward percussion instruments which incorporate ceramics and wood.

TnT Batiks

- · Terry Barkman makes use of the batik method of wax-resist dying to create images on fabric.
- · T-shirts bear images that are varied and colorful, from apples to Zappa.

Waterhythms Fountain Company

• Borys Olijnyk places unique lava rock forms in hand-made ceramic bowls to create water fountains -for indoor or outdoor - that are tranquil and soothing.

Windscape Clothing

- Norma Jean Jones creates casual, comfortable clothing for women and men.
- Many garments feature a collage of print and color to suit all tastes.

Winterchild Jewelry

- Jeweler Esther Winter specializes in wire, bead and silver jewelry.
- · Drawing on the Yukon landscape, a northern theme is very apparent in Esther's fine work

Wishes and Dreams

• Get your hair wrap here from Stella MacDonald. She'll put a new twist in your locks.

Wooden Designs

- · Wendy Hoglund and James Gwinnett explore the shores of the West Coast for driftwood to handcraft original pieces.
- Choose from a colorful wooden flower or an ornamental box.

ZAM

- The zany and playful is what you'll find at the booth of Lynet, Mariah and Aura.
- This trio have perfected the art of fun and magic.
- Watch out for Lynet's exquisite batiks.



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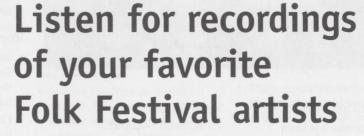
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740 NEWS. AND MORE.

RADIO ACTIVE



Peter Brown broadcasts LIVE from Casa Radio Active at the Fringe Festival

Monday, August 17 to Friday, August 21, from 4–6 pm

The whole Fringe in two hours – performances, interviews and reviews to help you make your way through the Fringe.

And at the CBC Booth you can write your own review and check out other reviews all week long.

CBC TadioNE





Don't bounce from one channel to another! Turn to THE SCENE with Colin MacLean, for snappy coverage of Edmonton's lively arts community on CBC-TV.

CBC Edmonton NEWS
Weeknights at 6!

radio waves

cbc radio

definitely not the opera

Saturday, 1:08 p.m. CBC Radio One, 740

Join host Nora Young for intelligent commentary on a wide variety of popular culture topics—lots of great music, too.

vinyl cafe

Sunday, 12:08 p.m. CBC Radio One, 740

Saturday 11:08 a.m. CBC Radio Two, 90.9

"We may not be big, but we're small." That's not something Yogi Berra said. It's the charming motto of the world's smallest record store where host Stuart McLean picked up his music selections and neighborhood gossip for the original Vinyl Cafe. The well-loved program is now a one hour-long weekly feature of CBC Radio.

a propos

Saturday, 10:05 p.m. CBC Radio One, 740

This hour-long profile of the Quebec music scene is presented by the ideal host. Entertainer Jim Corcoran—an Anglo-Quebecer who is an accomplished singer—gives his listeners a taste of international music, as well as French and English rock and pop favorites.

saturday night blues

Saturday, 11:05 p.m. CBC Radio One, 740

Blues aficionado Holger
Petersen hosts a two-hour
package of the best blues and
boogie. The first hour
features Canadian blues
artists, performer profiles and
concerts from across the
country. The second hour
showcases an eclectic mix of
international blues—past and
present.

global village

Sunday, 6:30 p.m. CBC Radio One, 740

Musicians weave their musical threads into every aspect of life everywhere on the globe. Each week Global Village brings you musicians' stories—their sorrows and their celebrations—plus reports from travellers in almost every part of the globe, bringing you the news of the world in the world of music.

roots and wings

Sunday, 7:05 p.m. CBC Radio One, 740

For the road less travelled, tune in *Roots and Wings*, a world-wide music show that plays selections from the folk tradition but with a decidedly contemporary edge. Host: Philly Markowitz.

radio active

Weekdays, 4:05 p.m. to 6 p.m. CBC Radio One, 740

Each weekday afternoon, Peter Brown gets you actively involved in the issues and dilemmas behind the day's major news stories and cultural events. Your voice counts on *Radio Active*.

cjsr fm 88

revenge of the introverts

Monday 9 a.m. to 11 a.m.

Alternative and old-time country presented by Dwayne

hold up the light

Monday 6 p.m. to 8 p.m. Gospel music to save 'yer soul

soul shakedown party

Monday 8 p.m. to 10 p.m. Mike Sleepers' reggae show

cheatin' hurtin' and twangin'

Tuesday 9 a.m. to 11 a.m.

Arthur Berman's every second Tuesday morning bluegrass program

jazz is...

Tuesday 6 p.m. to 8 p.m.

Rotating hosts present their spin on jazz

deep blues

Tuesday 8 p.m. to 9 p.m.

Grant Stovel with an hour of Hall of Fame blues

indigenous voices

Tuesday 9 p.m. to 10 p.m.

Native news and music

crocodile connexion

Wednesday 9 a.m. to 11 a.m.

Roots and world beat from Master Crocodile

borrowed tunes

Wednesday 6 p.m. to 8 p.m.

Joel Zimmerman plays jazz and blues from the Edmonton **Public Library**

calling all blues

Wednesday 8 p.m. to 10 p.m.

Father and son team Bruce and Grant Stovel cook up the blues stew

up from the earth

Thursday 9 a.m. to 10 a.m.

Roots music and interviews presented by Dave Sheppard

prairie pickin'

Thursday 7 p.m to 8 p.m.

Arthur and Andrea jam in an hour of the best bluegrass

phantom pyramid

Thursday 10 p.m. to midnight Minister Faust with two hours of global African music

dr j's house of fiddlin'

Friday 9 a.m. to 11 a.m.

for the love of jazz

Folk music with a fiddle head

Friday 3 p.m. to 5 p.m.

Diane Donovan brings you CJSR's most popular jazz program.

bajan sound station

Friday 7 p.m. to 9 p.m.

Reggae and calypso with K. Rich

before/after the deluge

Saturday noon to 2 p.m.

Roots tunes with alternating hosts Sandy Stift and Terry Donovan

Congratulations to the Edmonton Folk Music Festival from your friends at Stony Plain Records



Jay McShann Hootie's Jumpin' Blues recorded in Edmonton with the Duke Robillard Band



Jo-El Sonnier with the Amos Garrett House Band recorded at the Edmonton Folk Music Festival



Duke Robillard Band



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Holmes Brothers



Amos Garrett Off The Floor Live



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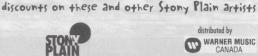
Spirit of West Tripping Up Stairs

maria muldaur

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the terrordome

Saturday 9 p.m. to 10 p.m.

The sinister Minister Faust with music and news from Africa

dance of life

Sunday 9 a.m. to 11 a.m.

World music with John Navartanam

planet shift

Sunday 2 p.m. to 4 p.m.

... the place where Roger Levesque brings together jazz, blues and world music

sin fronteras

Sunday 4 p.m. to 6 p.m. Music and news in espanol

arabic program

Sunday 8 p.m. to 8:30 p.m. Music from the Middle East

the seisiun

Sunday 8:30 p.m. to 10 p.m. Maria Dunn plays your favorite Celtic music

jazzology

Sunday 10 p.m. to midnight Steve ends every second weekend with all that jazz

ckua

alberta morning

Weekdays, 6 a.m. to 9 a.m.

Cam Hayden delivers a variety of musical styles—pop, folk and jazz—along with news on the half hour.



Photo by Anita Maloney

radio mondo

Weekdays, 9 a.m. to noon

Hosted by Lark Clark, this three-hour program features a medley of music drawn from world, folk, jazz and pop.

nooney tunes

Weekdays, 12:15 p.m. to 1 p.m.

It's fun! It's free! And it's all yours! You get the chance to program the radio station with requests for host Lee Onisko.

the listening room

Weekdays, 1 p.m. to 3 p.m.

Cathy Ennis mixes world music with folk and pop and makes it "easy to listen to" music on weekday afternoons.

the afternoon edition

Weekdays, 3 p.m. to 5:30 p.m.

Bill Coull rescues you from the rush-hour with an up-tempo mix of contemporary jazz, rock, pop, folk and world beat.

night music

Monday to Thursday, 10:30 p.m. to 1 a.m.

Tony Dillon-Davis blends classical, jazz, pop with music from around the world to create a smooth balm for the soul.

the long weekend

Monday, 9 p.m. to 10 p.m.

The creators of Ragtime to Rolling Stones profile the development of popular music in Western culture between the Great Wars.

ckua radio network

Athabasca	98.3 fm
Banff	104.3fm
Calgary	93.7 fm
Drumheller/Hanna	91.3 fm
Edmonton	94.9 fm
Edson	103.7 fm
Fort McMurray	96.7 fm
Grande Prairié	100.9 fm
Hinton	102.5 fm
Lethbridge	99.3 fm
Lloydminster	97.5 fm
Medicine Hat	97.3 fm
Peace River	96.9 fm
Red Deer	101.3 fm
Spirit River	99.5 fm
Whitecourt	107.1 fm
Provincewide	580 am

Tune in to CKUA in September for its new fall program schedule.

from bop to rock

Tuesday, 9 p.m. to 10 p.m.

David Gregory and Brian Dunsmore of Athabasca University explore popular music from World War II to 1960.

the celtic show

Friday, 6 p.m. to 9 p.m.

Expatriate Scot, Andy Donnelly, educates and entertains you on a diversity of musical styles from the Celtic tradition.

friday night blues party

Friday, 9 p.m. to midnight Host Cam Hayden loads the "party" with loud, strong, eclectic blues to celebrate the start of the weekend.

night shift

Friday, midnight to 2 a.m. Saturday, 11 p.m. to 2 a.m.

A great mix from both the relative mainstream and the alternative scene with hosts Lisa Robinson and Chris Martin.

deuces wild

Saturday, 9 a.m. to 11 a.m.

Live from the Calgary studios, host John Rutherford presents a music magazine with guest hosts who feature music from their personal collections.

alberta music

Saturday, 11 a.m. to noon

Host Dan Cherwoniak puts the spotlight on Alberta musicians through interviews and their music.

natch'l blues

Saturday, 3:30 p.m. to 5:30 p.m.

Join Holger Petersen for Canada's longest running blues program, on the airwayes for over a quarter of a century.

mulligan's stew

Saturday, 5:30 p.m. to 7 p.m.

Once called "Canada's answer to Dick Clarke," host Terry David Mulligan serves up the best in pop, rock, R&B and soul.

the r&b review

Saturday, 7 p.m. to 8 p.m.

Fans of Motown and jump blues are treated to the R&B Review, hosted by well-known Alberta musician Lionel Rault.

passport

Saturday, 8 p.m. to 10 p.m.

Lark Clark takes you on a two-hour journey through the music of the global village.

flashback

Saturday, 10 p.m. to 11 p.m.

Tony Dillon-Davis revisits the musical counter-culture of the '60s and '70s ... from Dylan to The Doors.

discology

Sunday, 2 p.m. to 4 p.m.

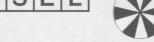
Host Monica Miller composes an enjoyable blend of jazz, folk and pop music in this mixed-bag program.

folk routes

Sunday, 4 p.m. to 6 p.m.

Tom Coxworth explores traditional and contemporary folk music from its European roots to modern North America.

photo imaging Itd.



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Sev Sabourin

1938 to 1998

This spring marked the passing of Sev Sabourin, a programmer with CKUA for 24 years. Sev brought to all of us his love of music. Whether it was rock, jazz, folk or classical, he was able to communicate and teach us about the power and the beauty of all forms of music. He will be deeply missed.

Katherine Heide Keglowitsch

1967 to 1998

Katherine Heide Keglowitsch, exquisite and irreplaceable, lived out the final chapter of her earthly life in the palliative care unit of the Grey Nuns Hospital, in a room filled with unconditional love and beautiful flowers.

For three years and six months, Kathy showed incredible strength and poise in her battle against a merciless disease. In doing so she rarely complained. In her last days, while holding fast to hope,

Kathy also came to terms with death, ultimately finding solace in the image of floating alone in a canoe across calm waters to where her father awaited her. On Saturday, May 30, at 11:50 a.m., a calm breeze and a cloudless sky gave promise of safe passage for both Kathy and her canoe.

Kathy will be missed. Her broad contribution to Edmonton's arts community enriched the lives of many.





discography

Compiled by Tom Coxworth

Jann Arden		hat emelowines	Ray Bonneville		
Нарру?	1997	A&M	Solid Ground	1996	Select
Living Under June	1995	A&M	On the Main	1993	Electric Desert
Time for Mercy	1993	A&M	On the Main	1993	Electric Desert
			Bill Bourne		
Balfa Toujours					
			Sally's Dream	1998	Ragged Pup
Deux Voyages	1996	Rounder	Farmer, Philanthropist		
			& Musician	1997	Blue Streak
Barachois			Bill Bourne	1982	CBC
			with Alan Macleod		
Barachois	1996	Independent	Moonlight Dancers	1992	Attic/MCA
			Dance & Celebrate	1990	Attic/MCA
Moe Berg					
			with The Tannahill Weavers		
Summer's Over	1998	Iron Music	The Best of	1000	G II.
- with The Pursuit of Happin	220		the Tannahill Weavers	1989	Green Linnet
The Wonderful World of the	633		Passage	1984	Green Linnet
Pursuit of Happiness	1996	Iron Music	with Shannon Johnson		
Solid Ground	1996	Select	Victory Train	1996	Festival
The Downward Road	1993	Polygram	Dear Madonna	1994	Festival
Love Junk		Chrysalis	with Hans Stamer & Andre	- C-111	
One Sided Story		Chrysalis		s senuta	
100000000000000000000000000000000000000			No Special Rider - Country Blues	1997	Blue Streak
			Country Bittes	1997	Diue Sileak

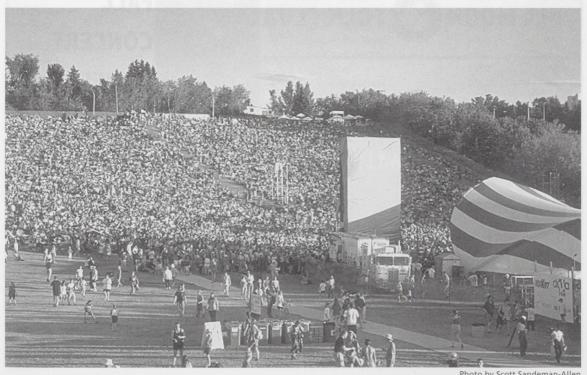


Photo by Scott Sandeman-Allen

Billy Bragg

Mermaid Avenue	1998	Elektra
William Bloke	1996	Polygram
Still Looking for New England	1996	Polygram
Victim of Geography	1993	Polygram
Accidents Will Happen	1992	Polygram
Don't Try this at Home	1991	Polygram
The Peel Sessions	1991	Polygram
Live (Limited Edition)	1991	Polygram
Sexuality	1991	Polygram
Try This! Try That!	1991	Polygram
Internationale	1990	Polygram
Workers Playtime	1988	Polygram
Back To Basics	1987	Polygram
Talking with the Taxman		
About Poetry	1986	Polygram
Brewing Up with Billy Bragg	1986	Polygram
Life's A Riot with Spy vs. Spy	1983	Polygram

Richard Buckner

Devotion & Doubt	1997	MCA
Bloomed	1995	Dejadiscs

Buckwheat Zydeco

Trouble	1997	Mesa/Blumoon
Choo Choo Boogaloo	1994	Music for
		Little People
Five Card Stud	1994	Island
Menagerie: The Essential		
Zydeco Collection	1993	Island
On Track	1992	Charisma
Where There's Smoke,		
There's Fire	1990	Island
Taking It Home	1988	Island
Buckwheat's Zydeco Party	1987	Rounder
On A Night Like This	1987	Island
Waitin' For My Ya-Ya	1985	Rounder
Turning Point	1984	Rounder
100% Fortified Zydeco	1983	Rounder

Capercaillie

(also see Karen Matheson)

Beautiful Wasteland	1997	Survival
To the Moon	1995	Survival
Secret People	1993	BMG/Survival
Get Out	1992	BMG/Survival
Delirium	1991	BMG/Survival
Sidewaulk	1989	Green Linnet
Crosswinds	1987	Green Linnet
Cascade	1984	Etive

FULL MOON



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Nov. 20 Jez Lowe

Dec. 3 Trilogy: 2000 Years of Christmas

Susan Crowe			Roy Forbes		
The Door to the Rive	1996	Festival	Almost Overnight	1995	Festival
This Far From Home	1994	Festival	The Human Kind	1992	Festival
			Love Turns to Ice	1987	Denon
The Dead Reckoners			with UHF		
			UHF II	1994	Festival
(also see Kevin Welch, Kieran			UHF: The Project	1991	Festival
Tammy Rogers, Mike Henderse			'd C ' 77 11		
A Night of Reckoning	1997 D	ead Reckoning	with Connie Kaldor		
			New Songs for an		т .: 1
Ramblin' Jack Ellio	tt		Old Celebration		Festival
			as Bim		
Friends of Mine	1998	HighTone	Thistles	1978	Elektra
Kerouac's Last Dream	1997	Appleseed	Kid Full of Dreams	1975	Casino
Ramblin' Jack	1996	Topic			
South Coast	1995	Red House	Amos Garrett		
Bull Durham Sacks &	1050	***			
Railroad Tracks	1970	Warner	The Cold Club w/Amos Garrett	1995	Festival
Songs of Woody Guthrie	1968	Prestige	Go Cat Go	1991	Stony Plain
Talking Woody Guthrie	1968	Delmark	Live in Japan	1991	Stony Plain
Young Brigham	1968	Warner	Third Man In	1990	Stony Plain
Country Style	1964	Prestige	I Make My Home in My Shoes	1989	Stony Plain
Hootenanny with Jack Elliott	1964	Prestige	Return of the		
Jack Elliott	1964	Vanguard	Formerly Brothers	1989	Stony Plain
Me and Bobby McGee The Essential	1964 1964	Warner	AmosBehavin	1984	Stony Plain
At the Second Fret	1964	Vanguard			
	1962	Prestige Prestige	Jennifer Gibson		
Jack Elliot Country Style Ramblin' Cowboy	1962	Monitor	· · · · · · · · · · · · · · · · · · ·		
Hard Traveling	1961	Fantasy	Be the Woman	1998	Independent
Ramblin' Jack Elliot	1961	Prestige	Too Far Gone	1992	Independent
Sings the Song of Woody Gutl		Tresuge			1
Jimmie Rogers	1961	Fantasy	Arlo Guthrie		
J		2 44.7040)	Allo dudili le		
with Koerner & Phillips			Mystic Journey	1996	Rising Son
Legend of Folk	1989	Red House	Alice's Restaurant:		O
			30th Anniversary Edition	1996	Koch Inter
Jay Farrar (of Son V	Tolt)		Alice's Restaurant, Vol. 2:		
			The Massacre	1995	Rising Son
Straightaways	1997	Warners	More Together Again, Vol. 2	1994	Rising Son
Son Volt	1995	Warners	More Together Again, Vol. 1	1994	Rising Son
with Heals Talkala			Son of the Wind	1992	Rising Son
with Uncle Tulpelo Anodyne	1993	Sire	All Over the World	1991	Rising Son
March 16-20,1992	1992	Rockville	Someday	1989	Rising Son
Still Feel Gone	1991	Rockville	Precious Friend	1982	Reprise
No Depression	1990	Rockville	The Power of Love	1981	Rising Son
No Depression	1330	ROCKVIIIC	Outlasting the Blues	1979	Rising Son
			The Best of Arlo Guthrie	1977	Reprise
The Festival House I	Band		Amigo	1976	Reprise
() ()			One Night	1976	Rising Son
(see Amos Garrett)			Together in Concert with		
			Pete Seeger[live]	1975	Reprise
Norman Foote			The Last of the		
n			Brooklyn Cowboys	1973	Rising Son
Pictures on the Fridge		Oak Street	Arlo Guthrie	1972	Charter Line
Shake a Leg		Oak Street	Hobo's Lullaby	1972	Rising Son
If the Shoe Fits		Walt Disney	Washington County	1970	Reprise
		Walt Disney	Alice's Restaurant [O.S.T.]	1969	United Artists
Footeprints			D . D .1 D .1	1000	D .
		The street	Running Down the Road	1969	Reprise
			Arlo	1968	Rising Son
		GRANI		1968	Rising Son

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Emmylou Harris			Kieran Kane		
C 1	1000	For in out	Cir Mantha Na Con	1000	D1D-1
Spyboy	1998	Eminert	Six Months - No Sun		Dead Reckoning
Wrecking Ball	1995	Grapevine	Dead Rekoning		Dead Reckoning
Songs of the West	1994	Warners	Find My Way Home	1993	Atlantic
Cowgirl's Prayer	1993	Asylum			
At the Ryman [live]	1992	Reprise	Chester Knight and	the W	ind
Brand New Dance	1990	Reprise	onester mingh and	· · · ·	
Bluebird	1988	Reprise	Freedom	1996	Independent
Angel Band	1987	Reprise	Treedom	1330	macpendent
Thirteen	1986	Reprise			
The Ballad of Sally Rose	1985	Reprise	Jerusalem Ridge		
White Shoes	1983	Reprise			
	1982		Make a Joyful Noise	1994	Independent
Last Date		Reprise	Looking Back	1993	Independent
Evangeline	1981	Reprise	pilmonitrusii 9001		
Cimarron	1981	Reprise	D1 W-11		
Roses in the Snow	1980	Reprise	Paul Kelly		
Blue Kentucky Girl	1979	Reprise	X17 1 1 1 X .	1000	37 1
Christmas Album			Words and Music	1998	Vanguard
(Light in the Stable)	1979	Reprise	Deeper Water	1995	Vanguard
A Quarter Moon in a			Wanted Man	1994	Vanguard
Ten Cent Town	1978	Reprise	Live May 1992	1994	European
Luxury Liner	1977	Reprise	Comedy	1992	Dr. Dream
Elite Hotel	1975	Reprise	So Much Water,		
	1975	*	So Close to Home	1989	A&M
Pieces of the Sky	1975	Reprise	Under the Sun	1988	A&M
Nashville Sundown	1000	Automit Herosta	Gossip	1987	A&M
Gliding Bird	1968	Amos	Post	1985	White Lab
			Manila	1982	Mushroom
Alvin Youngblood H	Hart				
			Talk	1981	Mushroom
Territory	1998	Sony	Stand on the Positive Side	1977	Warner
Big Mamas Door	1996	Sony			
big mamas boot	1330	Sony	Luann Kowalek		
Colin Hay			Late Night Heroes	1998	ragged pup
			Grace	1996	Independent
Transcendental Highway	1998	Hypertension	Providence	1994	Independent
Topanga	1994	Independent	Trovidence	1001	maepenaem
Peaks And Valleys	1992	Independent			
Wayfaring Sons	1990	MCA	Lhasa		
Looking For Jack	1987	Columbia			
9-1-1			Lhasa	1997	Select
with Men at Work					
Contraband: The Best of			Mh a Tanasawa Dissawa	Dand	
Men at Work	1996	Sony	The Lonesome River	Band	
Two Hearts	1985	Columbia	O 6 F - 1	1000	C TT:11
Cargo	1983	Columbia	One Step Forward	1996	Sugar Hill
Business as Usual	1981	Columbia			
Busiliess as Osuai	1901	Columbia	Baaba Maal		
The Holmes Brother	'S		Taara	1997	Melodie
			Gorel	1995	4th & Broadway
Promised Land	1996	Rounder	Firin' in Fouta	1994	Mango
Soul Street	1993	Rounder	Lam Toro	1992	
Jubilation	1992	Real World			Mango
Where It's at	1991	Rounder	Baayo	1991	Mango
In the Spirit	1990	Rounder	Baaba Maal, Mansour Seck	1989	Mango
In the Spirit	1990	Rounder	& Djam Leelii		
			Djam Leelii	1989	Mango
Shannon Johnson w	ith				
		moneg	Celso Machado		
David Wilkie & the	McDade	5	Cerso machado		
Compan Caltie	1005	Festival	Varal	1997	Festival
Cowboy Celtic	1995	Festivai	varai	1997	resuvai
			Karen Matheson (of	Caper	caillie)
				· · · ·	
			The Dreaming Sea	1997	Survival

Ashley MacIsaac		M. Herent X
Fine Thank you very much	1996	A&M
Hi how are you today	1995	A&M
Close to the Floor	1992	A&M
Thomas Mapfumo and	the	
Blacks Unlimited		
Chimurenga: African		
Spirit Music	1997	World Circuit
Hondo	1994	Zimbob
Vanhu Vatema	1994	Zimbob
Shumba: Vital Hits of		
Zimbabwe	1992	Earthworks
Spirit of the Eagle	1991	Virgin
Chamunorwa	1991	Mango
Shumba	1990	Earthworks
Corruption	1989	Mango
Chimurenga for Justice	1986	Shanachie
Mr. Music	1985	Earthworks
Indangariro	1984	Shanachie
Mabasa	1984	Earthworks
Chimurenga Singles	1984	Shanachie
Ndangariro	1983	Shanachie
Gwindingwi Rine Shumba		ASLP
Blacks/ Chimurenga Singles U	Unlimited	. Carthage

Terry McDade and the McDades					
(see also Shannon Johnson)					
Harp danse	1998	Independent			
Mike McDonald					
with Jr. Gone Wild					
Pull the Goalie	1992	Stony Plain			
Too Dumb to Quit	1990	Stony Plain			
Folk You/The Guido Sessions	1989	Indie Records			
Less Art, More Pop	1986	B.Y.O			
Big Dave McLean					
For the Blues always	1998	Stony Plain			
Jay McShann					
Hootie's Jumpin Blues	1997	Stony Plain			
Hootie & Hicks/					
Missouri Connec	1992	Reservoir			
Some Blues	1990	Trend			
Paris All-Star Blues: A Tribute	1989	Music Mas			
Airmail Special	1985	Sackville			
At Cafe Des Copains	1983	Sackville			
Best of Friends	1982	Fusion			
Swingmatism	1982	Sackville			
Tuxedo Junction	1980	Sackville			

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	1998 Edmonto	on Folk Music Festival	disco	graphy • OI
1978	Sackville	Maramaros : The Lost		
1978	Sackville	Jewish Music of	1993	Hannibal
1977	Atlantic	Blues for Transylvania	1990	Hannibal
1976	Sackville	Prisoners	1988	Hannibal
1974	Black Lion	Muzsikás	1987	Hannibal
1973	Black & Blues			
1972	Sackville	Nomos		
1972	Festival	Nomos		
1971	New World	Set Vou Free	1997	Green Linnet
1969	Classic Jazz			Green Linnet
1969	Decca	1 Won't be far aid fairy Wore	1333	Oreen Emmet
1969	Black & Blues	Open March Sevention		
1967	Jzm	Joan Osborne		
1966		E I D I	1000	D 1
1954	Decca			Polygram
1941	GRP			Polygram
	Spotlite	Soul Show	1991	Womanly Hips
		Dan Penn		
	Trend			
		Nobody's Fool	1997	Repertoire
		Do Right Man	1994	Warners
1007	HighTone	Mike Plume Band		
		·············		
1333	riigirrone	Song & Dance, Man	1997	Square Dog
			1997	Square Dog
			1993	Square Dog
		0		
		Wrelsham Domtoons		
		wycknam Forteous		
		In this World	1998	Ragged Pup
				Denon
1990	Myrrh			Arpeggio
				Penta
1983		wyckham i orteous	1303	Tenta
1000				
		John Reischman		
		N. J. C.I. D. I.	1000	n 1
1000	Dhine	North of the Border	1993	Rounder
			NESSO POSSO A	EPOSEE BELODINOANTI
1992		"这个人 "	500	
1000				- Jr
			N SV	
			1/1	
		2014	1	
				NO A
			7 1	(BEED
1978	Reprise			
	1978 1977 1976 1974 1973 1972 1972 1971 1969 1969 1969 1967 1966 1954 1941 1941 1941 1941 1941 1995 1997 1995 1997 1998 1999 1988 1999 1992 1992 1992 1988 1980 1979	1978 Sackville 1978 Sackville 1977 Atlantic 1976 Sackville 1974 Black Lion 1973 Black & Blues 1972 Festival 1971 New World 1969 Classic Jazz 1969 Decca 1969 Black & Blues 1967 Jzm 1966 Capitol 1954 Decca 1941 GRP 1941 Spotlite Afinity Trend Trend Trend 1997 HighTone 1995 HighTone 1994 Street Level 1993 Myrrh 1990 Myrrh 1983 1988 Rhino 1994 Black Top 1992 Black Top 1992 Music for Little People 1992 WEA 1988 Takoma 1983 Tudor 1982 Myrrh 1980 Takoma 1979 Reprise	1978 Sackville 1978 Sackville 1977 Atlantic 1976 Sackville 1974 Black Lion 1973 Black & Blues 1972 Festival 1971 New World 1972 Festival 1971 New World 1969 Classic Jazz 1969 Decca 1969 Black & Blues 1967 Jzm 1966 Capitol 1954 Decca 1941 Spotlite Afinity Trend Tre	1978

Muzsikás

Sweet Harmony

Maria Muldaur

(also see Márta Sebestyén)

Waitress in a Donut Shop

Morning 1997 Hannibal Ketto: Hungarian Folk Music 1995 Munich

1976

1974

1974

Reprise

Reprise

Reprise



Photo by Frank Gasparik

The Duke Robillard B	and	
Temptation	1994	Capitol
Minor Swing	1992	North Star
After Hours Swing Session	1990	Rounder
Turn It Around	1990	Rounder
Duke Robillard & the Pleasure	1989	Stony Plain
Rockin' Blues	1988	Rounder
Swing	1988	Rounder
You Got Me	1988	Rounder
Too Hot to Handle	1985	Stony Plain
Tammy Rogers		
taning Rogers		
Tammy Rogers	1996	Dead Reckoning
In the Red	1995	Dead Reckoning
Don Ross		
DOIL ROSS		
Wintertide: Christmas Guitar	1996	Sony
Bearing Straight	1330	Duke Street
Don Ross		Duke Street
Doll Ross		Duke street
with the Harbord Trio		
Harbord Trio		Gody Fish
Circle of Stone	1997	Independent
Yan Kuba Saho		
Kora Music from Gambia	1997	Latitudes
Table Music Holli Odilibla	2001	Latteddes

Márta Sebestyén		
(also see Muzsikás)		
The Best of Márta Sebestyén Kismet	1997 1996	Hannibal Hannibal
Martin Sexton		
Black Sheep	1996	Eastern Front
In the Journey	1993	Independent
Silk Road		Manager Admin
Endless	1998	Jericho Beach
Martin Simpson		
Cool and Unusual	1997	Red House
Band of Angels	1996	Red House
Live	1996	Beautiful
Smoke and Mirrors	1995	Festival
The Collection	1994	Shanachie
A Closer Walk with Thee	1994	Gourd Music
When I Was on Horseback	1991	Koch
Leaves of Life	1989	Koch
The Pink Suede Bootleg	1987	Limited Edition
Nobody's Fault But Mine	1986	Dambuster
Sad or High Kicking	1985	Topic
Grinning in Your Face	1983	Topic



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Special Agent	1981	Waterfront	Bob Snider		
Golden Vanity	1976	Trailer			
with David Hidalgo & Viji Kr	richnan		Words and Pictures	1997	EMI Canada
Kambara Music in	isnnan		Caterwaul & Doggerel	1995	EMI Canada
Native Tongues	1998 74	Vaterlily Acoustics	(Tribute Con ant)		
0			(Tribute Concert) Poetreason	1996	EMI Canada
with Jessica Ruby Simpson					
Red Roses	1994	Festival	C-1-11 - 6 +1 111		
True Dare or Promise	1987	Topic	Spirit of the West		
with Wu Man			Weights & Measures	1998	Warner
Music for a Motherless Child	1996 W	Vaterlily Acoustics	Open Heart Symphony	1997	Warner
with June Tabor			Two Headed	1996	Warner
	1988	Topic	Faithlift	1993	Warner
Aqaba Abyssinians	1983	Topic	Go Figure	1991	Warner
A Cut Above	1980	Topic	Save this House	1990	Warner
A Cut Above	1900	Topic	Tripping Up the Stairs	1988	Stony Plain
			Old Material 1984-1986	1986	Stony Plain
Chris Smith			Labour Day	1978	Stony Plain
			Spirit of the West	1984	Trinti
with The Piemyn					
Picasso Laughed	1995	Independent	Mark Sterling Ban	d	
Chris Smither			Mark Sterling	1997	Independent
Small Revelations	1997	HighTone	Sweet Honey in the Rock		
Up on the Lowdown	1995	HighTone		1005	T .11 .1
Another Way to Find You	1991	Flying Fish	Sacred Ground	1995	Earthbeat!
Happier Blue	1993	Flying Fish	Still on the Journey	1993	Earthbeat!
It Ain't Easy	1985	Adelphi	I Got Shoes	1992	Music for Little
Don't it Drag On	1972	Poppy	In This Land	1992	Earthbeat!
I'm a Stranger Too	1970	Poppy	All for Freedom	1989	Music for Little
			Breaths	1989	Flying Fish

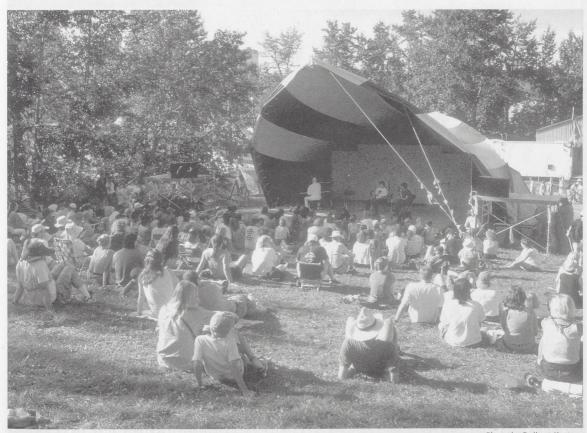


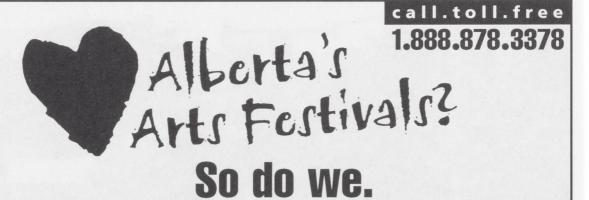
Photo by Delbert Kostura

1997

Shakin A Tailfeather

Feel Something Drawing		Toots and the Maytals			
Me On	1989	Flying Fish			
We All Everyone of Us	1989	Flying Fish	Monkey Man		House of Reggae
Live at Carnegie Hall	1988	Flying Fish	Never Grow Old	1997	Heartbea
The Other Side	1986	Flying Fish	Recoup	1997	Alla Son
Good News	1982	Flying Fish	Don't Trouble	1995	Lagoon
B'lieve I'll Run on			Bla. Bla. Bla.	1993	Melodie
(See What the End's	1978	Redwood	Hour Live 'Straight from		
Sweet Honey in the Rock	1976	Flying Fish	the Yard'	1988	Sus
			Toots in Memphis	1988	Mango
Tapia Eta Leturia			Hour Live	1982	Genes
			Knock Out!	1981	Mango
ERO	1998	Basque Music	Just Like That	1980	Mango
			Live	1980	Live
Tarika			Pass the Pipe	1979	Mango
			The Maytals	1978	State
Son Egal	1997	Xenophile	In the Dark	1976	Trojan
Beneath Southern Skies	1996	Shanachie	Reggae Got Soul	1976	Mango
Bibiango	1995	Green Linnet	Live at Reggae	1975	Sunsplash
Balance	1994	Green Linnet	From the Roots	1973	Trojan
Fanafody	1992	Green Linnet	Funky Kingston	1973	Mango
Linda Tillery and the Cultural			Kevin Welch		
	one our	outur			
Heritage Choir			Down Here on Earth	1995	Denor
Front Porch Music	1996	Tuizer Muic	Western Beat	1991	Reprise
Good Time, A Good Time	1995	Tuizer Music	Kevin Welch	1990	Reprise
with Eric Bibb & Taj Me	ahal				

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board

From the left:
Lyla Sen
Ron Lavoie
Dennis Franz
Ele Gibson
Marigold Kinley
Joe Rizzuto
Len Kryzanowski
Lock Munro

Missing: Todd Crawshaw



Photo by Frank Gasparik



Photo by Anita Maloney

staff

Back row, from the left: Shauna Stewart Clarice Mah Richard Stuart Krista Miron

Middle row:
Terry Wickham
Roberta Magnusson
Charles Szaszkeiwicz
Vicki Fannon
Don Snider
Bill Hallam

Front row: Charlie Strathern Lorie Miseck Dawn Roberts Jocelyn Babcock

Missing: Lori Isberg

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FOLK MUSIC

volunteers



Photo by Frank Gasparik

applause for our volunteers

Every year we are proud and delighted to thank our many talented volunteers, over 1,500 energetic and community-spirited folks who have dedicated themselves to making the festival run smoothly. Like us, they want you to have the best possible experience here.

Many of our volunteers return year after year; that means they have lots or experience and expertise, which is of benefit to us all. One reason the festival attracts and keeps so many volunteers could be because it's a really good deal: wonderful entertainment, meals and other services; however, we know a lot

of volunteers come back because of the camaraderie and the satisfaction they get from being involved as well. We're all proud to be part of such an event.

Folk festival volunteers are placed on crews according to their interests and the jobs that need to be done, and each crew has a coordinator who's responsible for giving direction and setting standards. The coordinators work closely with the office and the manager of volunteers to ensure that everyone's working towards the same goals. At the same time, the crews exercise a great deal of freedom when it comes to deciding how they get their job done. This may be why so many volunteers have such a strong sense of ownership of the festival.

It's no surprise that both patrons and performers

frequently tell us our volunteers are exceptionally friendly, helpful and courteous. It's *their* festival, after all.

Many volunteers are former patrons who saw what a good time our crews were having and wanted to be part of it. Some also take the opportunity to become members of the Edmonton Folk Music Festival Society and a few go on to become members of the board.

You will notice that we list all our volunteers by name under their crews. No doubt you'll recognize some of your friends and neighbors. Take a minute to thank a volunteer or two. It is with their help that we are able to bring you this fabulous lineup of performers at an affordable price!

Yours truly, Edmonton Folk Music Festival Society board and staff



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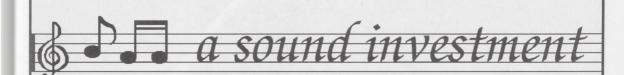
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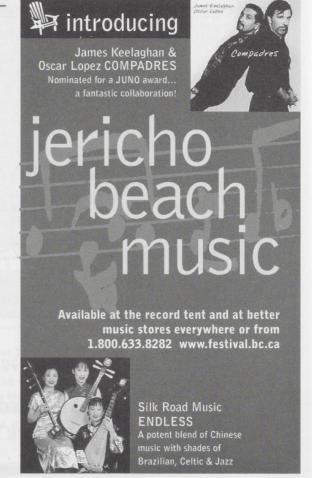
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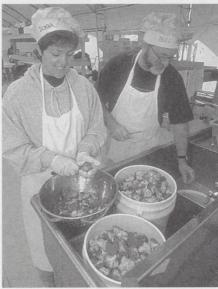


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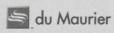
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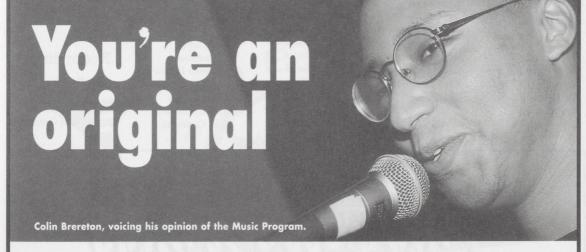
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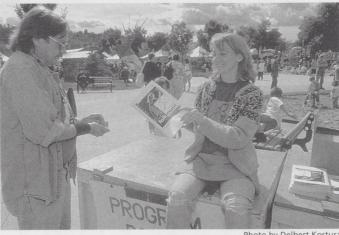


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Schlepper

Brian Ogston - *Coordinator* Gary Alcock Bruce Armstrong

Chris Blake Don Bonar Neil Chalmers Richard Lee Clelland Leanne Crowley Ian Crowston Athena Dorey Kara Duffield Jim Duffield Jim Haggith Patrick Higgins Branwyn Holroyd Gordon Holt Andriy Jereniuk Doug Jones Christine Jones Michael Kerr Cheryl Nickurak Ryan Preclaw Carmen David Rans Nicholas Shewchuk Karina Lartiga Smale

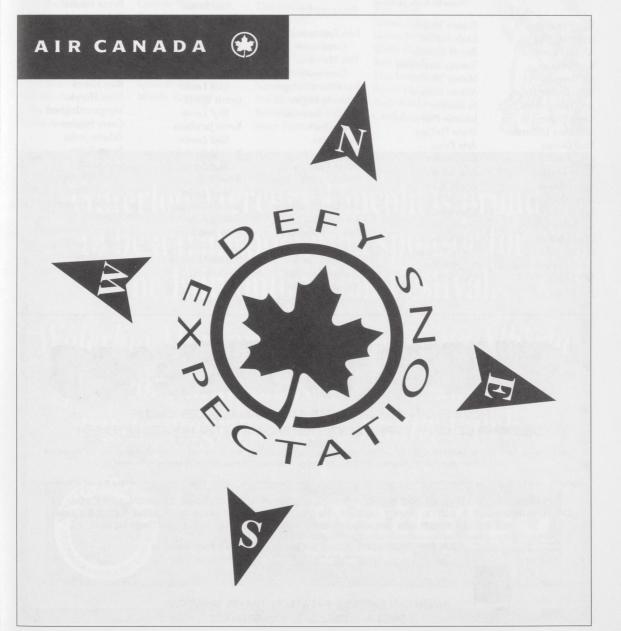
Ken Smale Lyndon Ulmer

Security

Richard Spencer -Overall Coordinator Doug Green -Coordinator Gate Opening

Administration Security

Margaret Frandsen Coordinator
Deb Holman Assistant Coordinator
Brooke Babyak
"Starbuck" Barber
Ryan Bowen



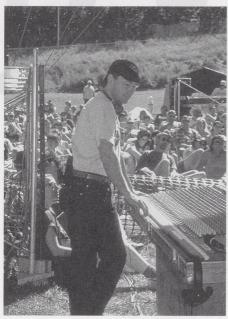


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Kerry Brundige Jeffery Cadby Alison Crawford Rod Denton Jill Deyoung Mike Dobberthien Joy Dobberthien Cleve Domet Adrianne Gilberde Paul Givens Craig Harris Kevin Hnatiuk Ian Hoffman Dave Holman Bill Hols Sukie Houghton Sheila Isbister Shelley Johnson Trish Kryzanowski Bill Leddy Jeff Maher

France Maher Leah Mallett Roy McGowan Tammy McGowan Mandy McWha Arlene Morton Jo Morton Jeannie Perreault Wade Phillips Arie Prins Bonnie Ryan Lois Schmidt Peggy Schooler Hal Schroter Tom Smale Joanne Smale Robyn Smale Kerry Stenson Peggy Strong Cliff Weir

Liaison Security

John McGathan -Coordinator Wes Armstrong **Brad Babiy** Richard Bouley Rick Cayer Mike Cleall Marty Dean Dale Hennigar Chris Maybroda Doug McColeman Bill McCubbin Rob Meyer Weldon Milley Steve Milley Jamie Morrisson Kallie Price Ron Price

Main Stage Security

Len Kryzanowski -Coordinator Tim Martin -Coordinator Joyce Armstrong Amanda Begley Carolyn Benedik Roger Buck Stacy Buck Alan Burant Diane Carabott Brenda Dalla Costa Lois Davis Gordon Dinwoodie Laverne Dockerill Harvey Finnestad Bette Finnestad Cathy Fortuné M. Kathy Hogan Zahinoor Ismail

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Perimeter Security

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Kathy Bernier Mellissa Berry Mike Berry Paul Bianchini Tom Burwash Sheila Cameron Joanne Cameron Marilyn Carey Claudia Charbonneau Brad Clarke Allen Cooke Marlene Coppens Jenness Crozier Mark Cushing Carol Demchuk Norman Demchuk Gordon Dewar Dixie Estrin Barbara Ferguson Bonnie Ferguson Mike Forbes Debbie Froud Herb Gedicke Bruce Goebel Robert Grant Jannen Halfe Warren Halfe Scott Habkirk Steven Hobbins Rika Horek Nora Horek Margaret Ingram Corey Ingram Zabeen Jetha Susan Koles Gus Kramps Gord Kramps Allyson Kuny Bonnie Lowen Flo Lovie Christy MacMillan Justin MacMillan Priya Mani Brenda Margetts James May

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Rick Schroeder Meghan Scott Bones Scrutton Marco Serda Byron Sherman Jocelyn Sikora Grant Simpson Sharlene Smith Anne Smith Marc Smith Douglas N. Smith Chris Snow Craig Stebbings May Taje M. J. Talma Karen Tang Angie Tarasoff Byron Thompson Sharyl Tupper Lawrence Villeneuve John Walker Chris Waterhouse Darin Wicentowich Colleen Wigelsworth Trevor Carlyle

Wigelsworth Robert Wiznura Andrew Wong Heather Zahacy Spencer Zalai Mirella Zappone

Shuttle

James English -Coordinator Robert Hyodo -CoordinatorBarb Nason -Coordinator Sandra Weeks -Coordinator Brenda Bird Perry Boake Darren Burkard Mich Ethier Nicola Fairbrother Russell Falk Rick Fernandes Linda Fontaine Robert Gauf Marc Girard Anthony Gray Glennis Gray-McGinnis Tish Haynes

McGinnis
Tish Haynes
John Hoedl
Andrew Johnson
Robin L Kormann
Richard Link
Allan Mattis
Naomie McIlwraith
Eva-Maria Moog
Michael Nason
Anne Marie Ogston

Randy Patton
Claudia Pooli
Keltie Ross
Ron Siman
Michael Smith
Sharon Sorenson
Dorothy St. Hilaire
Karl Tirschmann
Carla Tosto
Peter Toupin
Brian Turnbull
Peter Weber
Arthur Woloszyn
Sarah Wright

Grant MacDonald Jim Meers Kirk Norsworthy Holly Richl Andree-Ann Thivierge Alex Tilley

Site

Jim Gannon Coordinator
Dave Olson Coordinator
Terry Prince Coordinator

Signage

Brian Zahorodniuk

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Alana Gushuliak-Soldan Andrea Carol Hancock Herb Hartshorne George F Heagle Lee Hogan Tom Hooper Debbie Hooper David Hrabi Peter Iemants **Bob Jacobs** Donovan Jacobsen Shelly Jobagy Eric Johnson Ruth Johnston Sean Jones Tom Kane Heinz Karnitschar Todd Kist Marigold Kinley Bryn Kowalchuk Thaneah Krohn Ilya Lurye Jerry Lynch

Ross MacMillen Tracy Mang Peter Match Steve Mather Sandy McCubbin Brian McCullough Paul McGaw Brad McGinnis Angus McNainy Lyndsay McWhirter Jack Melanson Carla Mellott Nicolas Michel Carma Mitchell Eva-Marie Moog Michel Morin Allan Mulholland Carlos Munoz Lisa Munro Peter Murphy James Murphy John Murphy Bryan Myers Debra Myroniuk Brian Nimeck

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Jane Yi
Carl Zaminer

Special Project

John Aspden Ron Balmforth Iim Brennan Shauna Curtin Bonnie Drouillard Beth English Terry Fannon Sue Favell Martin Fox Jayne Galanka Ann Howlett Sylvia Koreen Ron Lavoie Iim Muir Don Myhre Leslie Nachbaut Percy Odynak **James Shaw** Kathryn Stephenson Linda Swyck Noreen Tate Messeret Tessera Mike Wellensiek Troy York

Stage

Dave Charette Overall Coordinator
Dennis Franz Overall Coordinator
Chris Taylor Coordinator
Bryce Templeton Coordinator
John Quinn Coordinator

Main Stage

Barry Storeshaw -Coordinator Earl Badger Tom Banks Russ Baker Dawn Bissett Simone Gareau Andy Herklotz Tom Horvath Lance Lamond Max Mc Laughlin Connie Mc Call Mary Thurber Gregg Young

Stage 1

Leni Balaban - *Coordinator* Rodney Hughes Simon Lewis Christopher Rymes Patti Stiles

Stage 2

John Armstrong - *Coordinator* Laurence Brockman Todd Gray Richard Moravec

Stage 3

Gary Holub -Coordinator Gordon Jolicoeur Thomas Winter Angela Ziemann

Stage 4

Ingrid Stammer -Coordinator Julie Daigle George Kelly Tim Resaul

Stage 5

Jan Schmitz -Coordinator Douglas Laver Terry Triska Karl Vriend

Stage 6

Jack Litrell -Coordinator Melanie Cheek Rick Garvin Bradley Moss Don Watson

Stage 7

David Cole - *Coordinator* Shauna Konelsky Brenda Mcclelland

Party Stage

Toni-Rai Particelli-Couture Anil Naidoo Toby Tellier



Photo by Delbert Kostura

Rehearsal Room

Ray Semenoff

Floaters

Guy Mireau Doug Nahrebeski

Runners

Andrea Badger Nic Dublanko

Drum Technician

Tom Banks

Instrument Technician

Wally Leeb

Piano technician

Rob Kiddell

"The Locker"

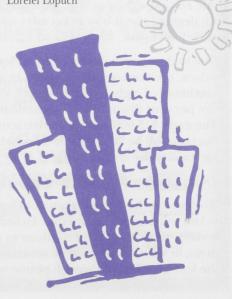
Blanche M. Chymycz Wayne Galbraith Doug Laushway Marta Larsen Jennifer Mondoux Elena Prins Geneva Toane David Waterhouse

Traffic

Paul Otto - *Coordinator* Philip Toews -*Coordinator* Melissa Johnson -Assistant Coordinator Paul Walker -Assistant Coordinator

Paul Walker -Colleen Barr Kimberly Berg Erin Boswell Roland Clark Susan Colliou Peter Elcombe Val Ferrari Susan Gable Jan Goodhand Stu Gosling Ben Higham Kevin Hocker Anita Hofmann Rvan Hornbacher Jennifer Howell Lynn Hutchinson Chris Idenouve Gail Idenouve Graham Jacklin Walter Kehl Murray Kelland Kevin Kiefer Carolyn Kinna Wayne Kwamsoos Irene Lopuch Lorelei Lopuch

John Lothian Veronica Marshall Claire McMenemy Frances McMenemy Chris McMenemy Lillian McMenemy Colin Mills Letty Mills Lori Milne Elie Newman Wayne Posyluzny Christine Posyluzny Nathan Posyluzny Jodi Quinn Vernon Saunders Matt Schuhknecht Laverne Steen Scott Stewart Gary Summerton Mark Therrien Stacey Vickers Rochelle Walker Linda Wedgewood Dave Williams Ben Yendall



a view from the hill

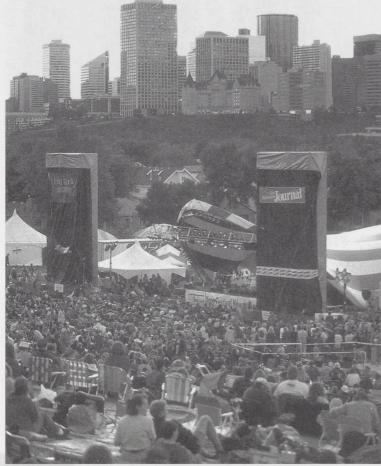


Photo by Delbert Kostura

Before talking about our 19th festival, I want to fast forward to Tuesday, June 1, 1999 at 9:30 a.m. This is when the tickets to the 20th annual Edmonton Folk Music Festival will go on sale. This much has been decided about how ticket sales will be handled next year:

- Due to the overwhelming demand for tickets, each order will be limited to a maximum of eight weekend passes, and the five per cent discount will be eliminated. The extra \$15,000 generated detracting the discount will be balanced by an equal increase in the artistic budget.
- Ticket prices will be the same as this year.
- No decisions have been taken as to how tickets will be sold, i.e. whether TicketMaster and our usual outlets will continue to sell them, or whether they will be available only at the festival office, or through phone orders.

• If you would like more information on next year's ticket sales, please sign our mailing list (if you're not already on it) located at the Journal Information Tent, or check our website at www.efmf.ab.ca next May.

In answer to the hundreds of questions about how we sell our weekend passes, the fact is we have not changed our weekend pass sales policies at all. The fast sell-out could just mean that the festival is no longer a secret. The only change made was to eliminate the sale of individual day passes for Saturday and Sunday. This was done to ease concerns about crowding during the day when there are eight stages running and many children on the site.

As soon as you arrived at the festival, you would have

noticed our new main stage tent—bigger and hopefully better. We have also installed a \$100,000 underground electrical system to improve safety and increase our power options. This project is funded 50 per cent by the Community Facilities Enhancement Program and 50 per cent by the festival.

Also new this year are wristbands. The Gate crew was dealing with upwards of 10,000 reentries on a Saturday and Sunday. This was too labor intensive and so something had to change. Please have patience with us during this transition.

Artists such as Baaba Maal and Thomas Mapfumo are here this weekend in large part due to the fact that WOMAD (World of Music, Arts and Dance—an international organization that celebrates multiculturalism) has been holding its inaugural World Music

Festival in Seattle this past week. That's good news for us because it's a short skip for them to come to Edmonton from there.

With the Canadian dollar at an all time low compared to the U.S. dollar, buying talent from around the world remains a challenge. Fortunately, your advance ticket buying has allowed us to increase the artistic budget to \$500,000 this year, up from \$180,000 in 1989. We will continue to do whatever we can to bring in artists of the highest calibre, even with these financial constraints.

We are looking at a few other site and program improvements, but those are for year 20 or 21. For now, let's take in this year's show, brought to you by the best volunteer base in the world of folk festivals. Sit back and enjoy the festival and all it has to offer.

Yours sincerely,

Terry Wickham

special thanks

Neil MacGonigal and Rudi LeValley, Alan Kellogg, Cam Hayden, Holger Petersen, Richard Flohil, Rosalie Goldstein, Pierre Guerin, Jean Beauchesne, Kerry Clarke, Derek Andrews and Richard Davis, Jim Fleming, Frank Riley, Dugg Simpson, Christa Melynyk, Ken Rooks, Mitch Podolak, Kevin Howell and Keith Case, Sean Hayes, Joanne James, Roger Jevne, the Cloverdale Community League, Rick Fenton, Peter North, Gary Cristall, Jerry Keogh, Lloyd Fitzsimonds and all at the Calgary Folk Festival, Gord Gilroy and the staff at Vision Design, sponsors, agents, managers, The Edmonton Inn, TicketMaster, Baby-Os, Blackbyrd Music, County's Reach, Earth's General Store, WOMAD Seattle, Rod Campbell, Paul Kahn, Jack Ross, Nancy Carlin, Darcy Gregoire, Bryan Taylor, Monty Hitchcock, Alex Grigg, Doug Baxter, Barry Weisblatt, John Lochen, Folk Roots Magazine, Peter Schwartz, Winspear Centre Staff, Allstar Sound, Barry Sawchuk, Ken and Sariena Kline (we miss you), the incredible volunteers of this festival—too numerous to mention—to Roberta, Vicki, Lorie, Don, Bill, Jocelyn, Richard, Shauna, Clarice, Lori, Dawn, Krista, Dennis, Charles and Charlie, whose work and intelligence is evident everywhere this weekend, and especially to my family Lorie, Maeve and Emily.

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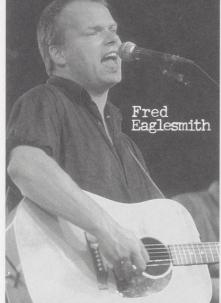






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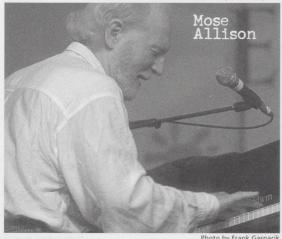


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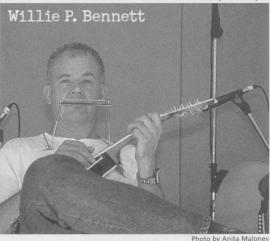


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Chubby Carrier



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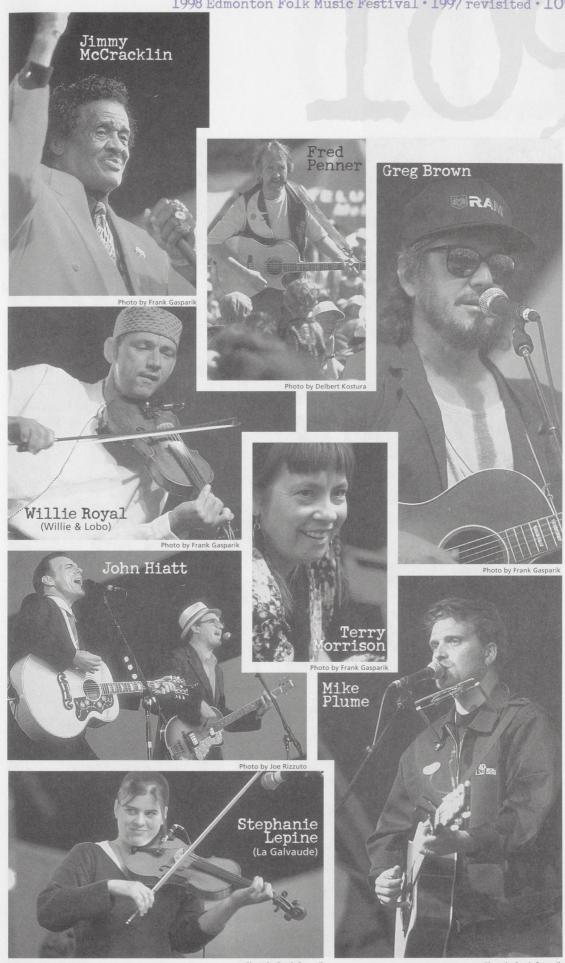
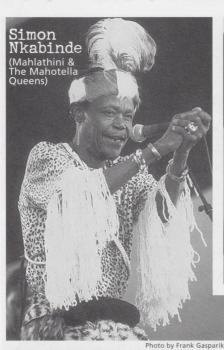


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Wyrd Sisters





Wolfgang "Lobo"





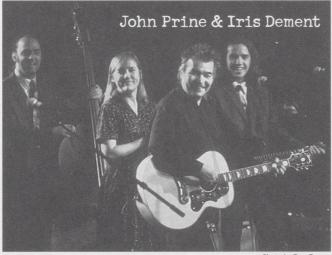
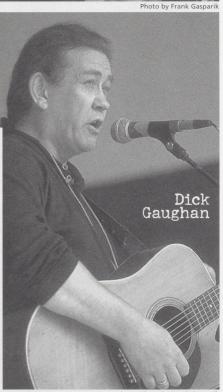


Photo by Tom Turner



four strong winds

Four strong winds that blow lonely,
Seven seas that run high,
All those things that don't change, come what may ...
Our good times are all gone,
I'm bound for moving on.
I'll look for you if I'm ever back this way.

Think I'll go out to Alberta,
Weather's good there in the fall.
Got some friends that I can go to working for,
Still I wish you'd change your mind
If I ask you one more time,
But we've been through this a hundred times or more.

If I get there before the snow flies,
If things are looking good,
You could meet me if I send you down the fare—
But by then it will be winter,
Not too much for you to do
And these winds sure do blow cold way out there.

—Ian Tyson



main stage lineup

Thursday

6 p.m. - 11 p.m.

Buddy and Julie Miller

Wyckham Porteous

Tarika

The Holmes Brothers

Emmylou Harris

Joan Osborne

Saturday

2 p.m. - 3 p.m.

Thomas Mapfumo and the Blacks Unlimited

6 p.m. - 12:30 a.m.

Martin Sexton

Lonesome River Band

Dan Penn & Spooner Oldham

Capercaillie

Jay McShann, Duke Robillard and Maria Muldaur

Sweet Honey in the Rock

Ashley MacIsaac and the Kitchen Devils

Friday

6 p.m. - 12:30 a.m.

Roy Forbes

Chester Knight and the Wind

Muzsikás with Márta Sebestyén

Buckwheat Zydeco

Toots & the Maytals

Billy Bragg

Spirit of the West

Sunday

2 p.m. - 3 p.m.

The Dead Reckoners

6 p.m. – 11 p.m.

Balfa Toujours

Arlo Guthrie

Lhasa

Baaba Maal featuring Daande Lenol Band

Jann Arden

Finale

